THE CHURCH AT PLAY

NORMAN E. RICHARDSON

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The Abingdon Religious Education Texts
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COMMUNITY TRAINING SCHOOL SERIES. NORMAN E. RICHARDSON, Editor

THE CHURCH AT PLAY

A Manual for Directors of Social and Recreational Life

By
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THE ABINGDON PRESS
NEW YORK CINCINNATI

THE WESLEY FOUNDATION
AT THE UNIVERSITY OF ILLINOIS

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Printed in the United States of America

First Edition Printed November, 1922
Reprinted April, 1923

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PREFACE

In a rapidly increasing number of churches there are being appointed committees or directors of social and recreational life. In the larger churches the director serves as a full-time, paid worker. But among the vast majority of churches such leadership will be furnished either by the pastor himself or by volunteer workers serving under his supervision.

In either case, there is imperative need of a manual containing two kinds of materials. First, a brief, practical statement of the principles and methods of social and recreational leadership *that are consistent with the ideals of the church.* Second, source materials of nine distinct types, namely, (1) "Ice Breakers," (2) Children's games, (3) Active indoor games, (4) Quiet indoor games, (5) Outdoor games, (6) Stunts and tricks, (7) Pencil and paper games, (8) Songs, (9) "Turis" games, and (10) Programs for special occasions.

For several years the author has given courses in this subject in Boston and in Northwestern Universities. Supervised practice or demonstration work has been carefully carried on. The students who have specialized in this field have been of very great service in discovering materials and in adapting them to use in the church. In preparing this handbook the writer has had in mind the needs of these former students, many of whom are now holding important positions on the staffs of well organized churches, and of all other persons who feel the challenge of using leisure time, under church auspices, for character-building purposes.

The modern church, with its complex and highly organized program, is demanding a staff of specialists. The burden is too heavy for the pastor, alone, to carry. But where financial resources are limited, volunteer leaders must be trained. This manual may be used as a textbook for the training of recreational leaders who are now in service or who are soon to take up definite responsibility.

The author is under special obligation to the Playground and Recreation Association of America and to Community Service, Inc., for valuable assistance and for permission to use materials contained in several of their publications, chiefly, *What Can We Do? Pioneering for Play*, *Rural and Small Community Recreation*, and *Fun for Everybody*. Directors of recreational and social life will find it to their advantage to avail themselves of the great fund of reliable resources available in these organizations. Two stunts included in the source materials are adaptations of suggestions taken from Miss Betzner's *Special Parties and Stunts*, published by the Bureau of Social Education of the National Board of the Y. W. C. A.

The Bureau of Education of the Government of the Philippine Islands very kindly granted permission to use materials included in England's *Physical Education*. This manual for teachers is an invaluable fund of scientifically selected and organized materials.

The cooperation of Miss Edna Geister in the work done at Northwestern is reflected in both source materials and methods.

The educational interest of Saul Brothers, Chicago Publishers of *Folk Games and Gymnastic Plays*, *Folk Games of Denmark and Sweden*, *Old English and American Games*, and other valuable collections of

rhythmic games has been shown in their granting permission to use materials selected from their publications. Directors of recreation who desire to appeal to the rhythmic impulse will find these books invaluable.

Mr. H. Ross Bunce, Director of Recreation, Oak Park, Illinois, has supplied from his large store of original material some games that reflect his creative genius and loyalty to the ideals of the church.

Three or four games have been included which are adaptations of games found in Harbin's *Phunology*.

In several instances it has been impossible to trace the origin or origins of games used in the source materials section. There are many popular games and plays which are found with several different variations and the most diligent search does not reveal the sources from which they sprang.

In the first section the author has endeavored to present in brief, practical form the principles and methods of social and recreational leadership through which the church can increase its spiritual power. In the second section will be found one hundred and fifty-four carefully selected games, plays, stunts, songs, tricks, and "turis" games. These are sufficient to illustrate the kinds of materials that are suitable and to help the recreational leader to standardize his play ideals. Additional source material can be found in the bibliography included at the close of this section.

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SECTION I

PRINCIPLES AND METHODS OF RECREATIONAL LEADERSHIP

I. The Church and Its Recreational Program.
II. Supervised Play, a Modern Necessity.
III. The Nature and Meaning of Play.
IV. Play Motives and Interests.
V. Principles of Play Supervision.
VI. The Art of Play Supervision.
VII. Community Aspects of Recreational Leadership.
VIII. Good Times for Children.
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X. Semaphore Signaling in Five Lessons.
XI. Origin and Meaning of the Camp Fire Girls' Movement.
XII. Camp Fire Girls Under Church Auspices.
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CHAPTER I

THE CHURCH AND ITS RECREATIONAL PROGRAM

CHURCH MEMBERSHIP FACILITATED THROUGH PLAY

The art of achieving church membership.
Friendliness and church efficiency.

THE CONSERVATION OF THE SURPLUS

Surplus time.
Surplus wealth.
Surplus energy.

LEISURE-TIME ACTIVITIES AS SPIRITUAL ASSETS

Leisure as a factor in advancing civilization.
The challenge of leisure.

The nation's use of its leisure is the test of its civilization. There can be no Christian civilization without the Christian use of leisure.

CHAPTER I

THE CHURCH AND ITS RECREATIONAL PROGRAM

WHY does the church need to concern itself with recreation? Is it not trying to mix oil and water when it undertakes to coach a baseball team and lead a prayer meeting? During the centuries now gone, this venerable institution has always been grave in its demeanor.

The attitude of the more alert and progressive churches toward the subject of recreation is suggested by the following responsive service used in the dedication of the new gymnasium of Saint Paul's Methodist Episcopal Church, Cedar Rapids, Iowa:

For the entertainment of our children and youth in healthful games and sports under wholesome Christian influences,

We dedicate this gymnasium.

For the development of strong bodies, clear brains, and clean morals,

We dedicate this gymnasium.

For the training of our young people to win victories without boasting and to accept defeat without chagrin,

We dedicate this gymnasium.

For the training of our young people in self-control, in cooperation, in team work, that in all life we may help one another, and be workers together with God,

We dedicate this gymnasium.

For the development of strong, healthy, cheerful, well-rounded, vigorous Christian lives,

We dedicate this gymnasium.

For the glory of God, and the exalting of Jesus Christ in all the life of our young people,

We dedicate this temple.

What has happened that it should now turn gay? What are the reasons for expecting the church of to-day to be no less interested in its doctrines and sacraments but increasingly concerned with leisure-time activities?

There are three answers to this question. First, through supervised play activities there is created an atmosphere of friendliness in which the people who are *nominal* or prospective church members can more easily achieve *real* membership. Second, the amount of surplus time, wealth, and energy is rapidly increasing and needs to be conserved. Aimless or misguided recreation is morally hazardous. Third, it is largely through the proper use of leisure that the Kingdom of God will be realized. For every vocational leader there are scores of avocational workers.

CHURCH MEMBERSHIP FACILITATED THROUGH PLAY

There are multitudes of young people and adults who have never learned how to achieve real, vital membership in any religious organization. Their social education has been neglected. They have not mastered the art of making places for themselves in a social group. Giving devout and sincere assent to the membership covenant does not always result in one's becoming a lively, influential member of the new organization.

A church membership that is socially vital is an achievement. The total membership of too many churches consists of a few willing and overworked members together with a broad fringe of unassimilated folks.

The art of achieving church membership.—The art of achieving church membership, on its social side, is not unlike that of achieving working relationships within any other social organization. Committee work resembles team play in many particulars. The one who has never learned how to play any game can hardly be expected to "play the game" with all the other members of a church that is "putting across" a courageous program. Criticism, boasting, fear, selfish ambition, chagrin, misunderstanding, and suspicion are the deadly enemies of group unity and power. Friendliness, loyalty, courtesy, trustworthiness, and team spirit among its members help to make a church an irresistible force for righteousness. The art of achieving church membership includes the cultivation of these latter attitudes and skill in giving expression to them.

Friendliness and church efficiency.—When church people really play together they cannot help becoming better friends.[1] When the members of a local church are all good friends they work together with greater efficiency and their services of common worship are more spiritual. *It is because of the fact that leisure-time activities can be used as a means to realize good fellowship among its members, that the church faces the moral responsibility of supervising its social and recreational as well as its religious life.* Adults, as well as young people, are benefited by a well-planned and supervised play program.

[1] See *Recreation as a Function of the Church*, Playground and Recreation Association, New York City.

THE CONSERVATION OF THE SURPLUS

Spare time, spare money, spare energy! These three factors in American life suggest another reason why the church should have a recreational program. It is because these items loom larger and larger with the passing of the years, and because the moral tone of society reflects increasingly the ideals that find expression in leisure-time and surplus-energy activities, that the church is forced to give serious consideration to the subject of the people's play. There is more spare time, more spare money, and more spare energy now than ever before.

Surplus time.—A nation-wide movement in the interest of shorter hours of labor is profoundly influencing practically every trade and profession. Little by little the number of work hours per week has been decreased. The eight-hour day obtains in all government offices. The amount of human effort necessary to operate a farm has been and is being greatly reduced. In several types of occupations, where the strain is intense, the number of work hours per day has been reduced to seven, or even six. Students of the subject have expressed the conviction that if the world's work were properly organized, distributed, and motivated, it could all be done on the basis of a four-hour work day. If every one would work, and work to the best advantage, the hours spent in toil would be almost incredibly reduced. This movement of shortening the hours of labor has not yet spent itself. The amount of surplus time is sure to increase.[1]

But to shorten the hours of labor does not decrease the number of hours in a day. There are still twenty-

[1] See article "The Iron Man," *Atlantic Monthly*, October, 1921.

four. It does mean that larger and larger portions of time are left free from any definitely required types of activity. *Where there is no knowledge of what to do with this surplus time, and no program furnished by those who do know, the danger is that it will be spent in loafing and other forms of morally degrading idleness.* If an individual knows only how to work, to sleep, and to eat, he is at a loss to know what to do when an occasion arises in which none of these are required or possible. A certain manufacturer who adopted an eight-hour instead of a ten-hour day discovered, later, that some of his men, not knowing what else to do, hired themselves out to other employers for the extra two hours.

Any large portion of time spent in mere physical and mental inactivity is mentally and morally detrimental. "An idle brain is the devil's workshop." "Satan findeth mischief still for idle hands to do." It is a well-established law of life that idleness leads to listlessness, apathy, and indifference. It saps one's vitality. It leads to personal softness and disintegration. The boys and young men who are loafing around the street corners and pool-rooms in almost every village, town, and city are the ones who are especially apt to get into some form of delinquency. An empty mind yields readily to evil suggestions. The one method of meeting this nation-wide condition is to train people to engage in profitable leisure-time occupations. Recreation can be used as a means of redeeming surplus time. It is the one trustworthy antidote to the increasingly prevalent *laissez-faire* attitude of many who have time on their hands and do not know what to do with it.

Surplus wealth.—The rapid increase in the per capita wealth of the nation creates a problem as serious as that of the increase of surplus time. People are

handling more money than ever before. The United States has become the great creditor nation of the world. In 1918, the total income for the nation was $61,000;000,000 or $2,900 for each of our 21,000,000 families. The income of the ordinary well-to-do family is about $2,500. In 1919 the total deposits in the savings banks was $5,906,082,000. During the year 1920 there were 9,118,000 automobiles registered in the United States. In some States, forty-three per cent of the owners of farms have leased them and have moved to the larger centers of population. American stenographers and clerks wear more costly clothes than do some of the landed gentry of Europe. The world's greatest market for luxuries is the United States.

There is so much money on hand that the government has taken up seriously the matter of teaching all the children in the public schools what to do with it. In the more intelligent and progressive communities training in thrift is a regular part of the public-school curriculum. Thrift week is rapidly becoming a national institution, for adults as well as children need this training. Wealth is not earnings. It is savings.

In 1920 the people of the United States spent $750,000,000 for cosmetics, perfumes, and face powder. This amount is fifty per cent more than the total permanent endowment of all private colleges and universities in the country. The government returns on luxury taxes indicate that in one year $600,000,000 was spent for ice cream and soft drinks; $800,000,000 for cigarettes; $800,000,000 for tobacco and snuff; $510,000,000 for cigars; $500,000,000 for jewelry; and $300,000,000 for furs.

Misspent money is as dangerous, morally, as misspent time. The way a person spends his spare money

helps to make or mar his character. It is an index to what he really is. Increased power to earn should be accompanied by better understanding of how to care for earnings. The possession of money that is not needed for the necessities of life increases the possible harm of surplus time. It greatly increases the need of recreational guidance.

The possession of playthings—whether they are three-for-a-cent marbles or fifty-thousand-dollar yachts —stimulates the play impulse. The appearance of a new baseball bat or glove among a gang of boys is sure to quicken interest in the game. Recklessness and extravagance in the buying of play things and in taking care of them after they have been bought has done much to counteract the influence of the church. It has created one of the acute problems in the further Christianizing of our society. In present conditions, the church is under obligation to teach its members how to use their surplus money.

The following facts will suggest the enormous amount of money being spent on commercialized amusements. The gate receipts of one of the world's series of baseball games was more than $500,000. The cost of the baseball parks owned by the sixteen major leagues is approximately $10,000,000. The annual receipts of the movies in the United States is estimated to be $850,000,000. One hundred thousand young people every week are taught to dance in Manhattan Borough. The seating capacity of the University of Illinois stadium is 75,000. More than 2,000,000 Americans play pool daily. Nearly 13,000,000 attend the movies daily. In the Kansas City survey of commercial recreation it was estimated that the immoral types of recreation cost $1,900,000 annually. One play in a Chicago theater

ran for over 600 consecutive performances with a total attendance of 180,000.

Surplus energy.—As a result of the modern system of formal education, individuals have gained greater control over themselves and their environment. There is also a corresponding decrease in the prescribed or required kinds of work. The modern system of education makes it possible for each succeeding generation to stand upon the shoulders of the one that preceded it. The cultural, industrial, and economic values of the past are carefully gleaned, organized, and socially transmitted to the young. Thus each new generation is saved from the embarrassments, the hardships, and the mistakes of those who have gone before. There is less of learning by the trial and error method. *The struggles and hardships of life are being constantly reduced in number and intensity.* Greater power to control circumstances is achieved. Surplus energy is thus being released. All of one's physical and mental resources are no longer needed in the struggle for existence. The present generation does not have to spend all of its energy in work.

The result is that human life is now lived under more favorable conditions. Ease is enjoyed. Less and less of the old hardihood is needed. But all of this means that there is real danger that the outlook upon life is being softened. A recent cartoon showed a youthful farmer sitting under a canopy, with gloves on his hands, driving a tractor. He was plowing four times as rapidly as his grandfather ever did. He was planning after the day's "work" to get some exercise in the farm gymnasium.

Freed from the burdens of hardship and of toil, the human mind and muscles find expression in ways that

are more spontaneous. There is a glow and an enthusiasm noticeable in the life of civilized man which is not seen, in the same degree, among savages and barbarians. There is less of fear and more of happiness; less of restraint and more of freedom and joy. *Types of activity suited to this new mental condition must be provided by those who are responsible for the preparation of children and youth for life under modern conditions.* Leisure-time activities will have an increasingly large place in the lives of all people. The institutions that provide leisure-time activities are bound to receive larger and larger patronage.

LEISURE-TIME ACTIVITIES AS SPIRITUAL ASSETS

The conservation of leisure is the last great problem of a Christian civilization. The permanency of Christian or any other form of civilization is directly dependent upon its ability to use its leisure for morally constructive purposes. To create leisure involves the responsibility of making it a spiritual asset. The society that furnishes people with surplus time, money, and energy must also fortify them against the temptations which these involve.

Leisure as a factor in advancing civilization.[1]—It is leisure that has made possible the most permanent and valuable contributions to advancing civilization. If all of a man's time and energy is consumed in securing food, shelter, and protection, the bare necessities of physical existence, there is nothing which he can achieve that will add to the permanent cultural inheritance of the race. It is only through the use of leisure that

[1] Collier, *Leisure Time, the Last Problem of Conservation*, Playground and Recreation Association, New York, 1912.

anything can be added to the æsthetic, literary, or institutional welfare of the passing generations. The savage adds but little to the cultural possessions of the race.

Egypt made its permanent contribution to advancing civilization, but this contribution was made possible through the maintenance of a system of slavery. Certain favored Egyptians were relieved of the hard toil necessary in securing food and clothing. Hence they could use their time in planning temples, in creating literature, and in perfecting works of art.

It is a fact now universally recognized, that to use a system of slavery for the purpose of securing a leisure class is a sin against civilization itself even though the leisure thus secured is used for the benefit of society. The fact that some permanent benefits were derived from this iniquitous system does not justify the system. Slavery tends to crush out those very impulses through which the abundant and free life is achieved. Humanity had to learn through a very costly and painful experiment a better method of setting their choicest members apart from ordinary toil that their talents might produce art, literature, music, and other permanent gifts to the human race.

The Greeks' contribution to civilization was likewise made on the basis of slavery. Here, again, certain favored individuals who owned slaves were set aside from ordinary toil and were given an opportunity to develop literary ability, to work creatively in the realms of sculpture, painting, philosophy, and architecture. Without the use of slaves Greece could never have made this permanent and invaluable enrichment of those ideals and achievements which have entered into what is called civilization.

Rome, with her imperialistic outlook and military power, brought untold numbers of slaves to Italy. Roman citizens, generally, were men of leisure. They could use their minds and talents and strength very largely according to their own unfettered desires. Rome made a characteristic contribution to the abiding welfare of the world, but the majority of her citizens did not know how properly to use their leisure. It was largely because of the misuse of this great gift that social disease and decay set in. The Coliseum is an impressive monument to a fallen civilization—to a civilization that never learned how properly to conserve its surplus time, money, and energy.

The challenge of leisure.—The task of training the present generation how to use its leisure is one of the outstanding problems of educational and religious leaders. It is an undertaking, the magnitude of which cannot readily be encompassed even by the most active imagination. No generation in the history of the race has had as much free time placed at its disposal. No former generation has been left as free from prescribed toil. None has had as much money, time, and energy to place at the service of the church. Resting down upon a system of mechanical, labor-saving devices, the human race is now enjoying the greatest amount of leisure that the world has yet seen. *Multitudes of people are now set aside either to make permanent contributions to this nominally Christian civilization or to lay the foundations for the most tragic and gigantic moral catastrophe that history has yet recorded.*

This subject of play has come to be one of the most serious matters which the church can possibly take into consideration. Every institution interested in the future welfare of modern society, but particularly the

church, must face the question how to provide for the constructive and safe use of leisure time and resources. The children of the new generation must be taught how to play. They need avocational guidance. They cannot be left to themselves to discover and make use of suitable forms of recreation.

The call for a program of leisure-time activities supervised by the church is based upon some of the most significant facts in modern civilization. There is need of creating the conditions in which vital membership can readily be achieved. The church faces a challenge to save whole areas of human life, both within and without its constituency, from moral disintegration and decay. It is a challenge to prevent the spread of morally and mentally damaging idleness. It is the challenge of billions of misused money.

To accept this challenge is not to undertake to mix oil and water. It is an undertaking that involves saving the lost. Defective or partial church memberships need to be reclaimed. Lost time needs to be saved. Lost money needs to be saved. Lost energy needs to be saved. In helping to save all these, the church is meeting one of the most pressing of human needs.

The writer was recently called upon to preach, Sunday morning, in a certain church situated on a main thoroughfare. There were ninety-four persons in the Sunday morning congregation. During the time that the Sunday school and preaching services were being held, two and one-half hours, there were four thousand three hundred automobiles that passed the church. The passengers would have made a congregation of sixteen thousand! The money spent by these good people on that one day would have provided for the budget of that church for four years! Their leisure time and

energy would have carried on the program of that church for five years! Leisure is the church's great undeveloped resource.

How can the church capture and use for Christ the spare time, money, and energy of America?

CHAPTER II

SUPERVISED PLAY, A MODERN NECESSITY

The Strain of Modern Work

The use of labor-saving machines.
Specialization.

The Intensity of Modern Life

Congestion of interests.
Resulting nervous disorders.
Artificialities in present-day living.

The Back-to-Nature Movement

The popularity of camping, and other forms of outdoor activity.

But it seems very evident that not occupation, not work, but the things which are done when not working oftenest cause disorders of the mind and nerves. Hence it follows that as our labor leaders and legislators are gradually shortening the hours of work, and lengthening those available for recreation, it is most essential that wise provision be made for this leisure.—*Charles L. Dana, M.D.*

CHAPTER II

SUPERVISED PLAY, A MODERN NECESSITY

THE supervision of leisure-time activities has come to be a practical necessity. Neglect of this important function has cost the church and society the service of multitudes of useful members, The only way to prevent some people from becoming the victims of permanently injurious influences is to inspire and direct their recreational activities.

THE STRAIN OF MODERN WORK

In addition to the increase of surplus time, money, and energy, the conditions under which people are living and, especially, in which they do their work, suggest the need of ample provision for properly supervised recreation. The strain of modern work rests down upon narrower areas of mind and muscle than ever before. Periods of excessive strain and anxiety are frequently encountered. Living conditions are increasingly artificial and precarious. Power of relaxation commensurate with the power of concentration or sustained attention has come to be a necessary part of one's training for life under twentieth-century conditions. In order to carry one's share of the world's work, one needs to enjoy a fair share of the world's play.

The use of labor-saving machines.—This is a mechanical age. The economic motive has reenforced the natural ingenuity and inventiveness of the present generation. The high cost of labor has been a powerful

incentive to create labor-saving devices. Likewise, the universal principles of competition have led men everywhere to seek increased power of production through the use of machines, factory systems, and productivity schedules. Costly printing presses and automobiles are sent to the scrap-heap long before they are worn out because of the improvements that are constantly being made. They become old before their time. In almost every kind of manufacture machines are prematurely set aside because of the new models that appear.

The mechanical operations of these labor-saving devices are coming to be increasingly specialized and delicate. Work that used to be done only by the human hand is now being accomplished by the deft and delicate touch of machinery. Mr. Thomas A. Edison is credited with the remark that the time will come when we shall have a machine so marvelously constructed that it will be capable of receiving live sheep into one end, and out of the other end will come men's ready-to-wear clothing, button holes all worked and buttons attached. This may be a long look into the future. It is in the direction of present tendencies.

But there is another aspect of this significant fact. Human labor is becoming increasingly mechanical. *The world's work is being done more and more by men and women who are asked simply to supplement the work of cold, unfeeling, tireless machines. The human body is chained to the speed and accuracy of machines that have no souls, whose endurance is that of steel, and whose energy does not come and go, rhythmically, as does that of the human body.* Furthermore, all types of work are becoming more and more highly restricted and specialized. Consequently, the strain rests down upon smaller and smaller areas of the nervous or muscular system of the

human operator. Work becomes less human as it becomes more mechanical. Even the laborer's body tends to take on such shape as rounds out or complements that of his mechanical partner.

In former times a wagon-maker, for instance, was engaged in highly varied and interesting types of work. He assembled the rough stock, gave it proper shape, fitted the parts together, and finally, at the climax of his interest and endeavor, painted the wagon and placed it out on the floor of the shop—for sale. During the process he used many different sets of muscles and his interest passed from one part of the process to another. The climax of personal interest and delight came as he viewed the finished product.

A modern wagon-maker stands in front of a machine. He changes his position and posture but slightly. The use of his arms and shoulders is greatly restricted. He does just one small part of the work necessary to make a wagon. Standing close to a machine, he reaches out with one hand and grasps a spoke, pushes the end of it into the rapidly revolving cutting tool that forms a little peg at the end which reaches up into the felly. He draws the bit of wood thus shaped out of the machine and lays it down on another bench. Day after day, and week after week, this simple, uninteresting, monotonous round of toil is forced upon him. He never touches the completed wagon. He knows little about the other parts of it. Interest has no spur. There is little that appeals to his imagination or his pride. He uses only a small fraction of the muscles and brain which his grandfather used while making wagons by hand. He tends to become as inhuman as his work.

This modern wagon-maker's need of recreation is infinitely greater than was that of his predecessor.

Unless he has the benefits of suitable play his body actually takes on the form and character corresponding to that of the machine which he operates. It is possible for a trained supervisor of modern labor to stand at the doors of some factories and, as the laborers come forth after the day's work, point out the type of machine which each has been operating. *The personal carriage, the shape of the hand, the position of the shoulders, all tell the story, to the discerning mind, of how a human body has become permanently adjusted to its iron companion and colaborer.*

But these misshapen bodies are symbols of misshapen minds. It is easy for the modern laborer to lose interest in wide areas of human values that lie just outside of his field. Prejudices are easily turned into wrong channels. Ignorance and class hatred are insidious foes which he is poorly equipped to encounter. His will power is weakened, his sympathies narrowed. His mental processes come to resemble the treadmill movements of a machine.

In the interest of the integrity of the bodies and minds of these modern toilers, various forms of recreation have come to be a practical necessity. The unused muscles must not be permitted to atrophy through lack of use, nor should the various powers of the mind be lost forever because they are not needed in the new ways of earning a living. New sources of interest, of effort, and of happiness need to be discovered. Contacts with life must be multiplied. Life is more than toil and under these modern conditions, the demands of life cannot be satisfied without definitely planned activities which intelligently supplement these highly specialized and mechanical forms of work. With the increasing use of labor-saving machinery there must be pro-

moted an enlarged and suitable program of leisure-time activities. Otherwise the physical, mental and moral integrity of multitudes of laborers will be endangered.

Specialization.—It is not only the introduction and use of machinery that has stimulated the tendency toward specialization in carrying on the world's work. Highly organized and systematized methods of commerce and industry of every kind have profoundly influenced human life. In business and the professions, in social and educational fields of endeavor, it is the specialist who is the man of the hour.

But the specialist is a man who is apt to forget some of the larger, more practical and general interests of life. His energy is confined within a narrow channel. He becomes farther and farther removed from the main current of human interest and endeavor. He needs points of contact outside of his particular field of specialization. That is to say, he needs to develop *avocational* as well as *vocational* interests. Only thus can he conserve and have ready for use some of the most valuable assets with which nature has endowed his personality.

The man who is able to converse easily and intelligently upon no subject other than that of his profession, who must either "talk shop" on every occasion or else say nothing, is heavily handicapped. The individual who knows how to meet people only professionally is sure to meet with frequent embarrassment. The highest professional skill is often accompanied with outrageous manners. Rudeness and stupidity in making social contacts cause the professional downfall of many an otherwise capable person. The hours spent by the specialist in social recreation are not lost.

THE INTENSITY OF MODERN LIFE

The inhabitant of a typical New England village one hundred and fifty years ago lived a life of mental ease and quietude. The gossip of the villagers and the meager reports of unusual happenings that found their belated way into the neighborhood did little to quicken his mental activity or his heart action. His gleaning of world news was pitifully small. He dwelt apart from any reported mass of heated currents of conflicting interests, for no one had yet discovered how to collect it and jam it together in the form of a cosmopolitan daily newspaper.

Congestion of interests.—But now this villager has his daily which puts him into direct and immediate touch with thrilling current happenings all over the world. He is informed that his telephone makes it possible for him to call anyone, anywhere, and at any time. Suddenly he discovers, however, that anybody, anywhere, can reach him at any time, day or night. The first time he receives a telegram or a special delivery letter his momentary anxiety is quite noticeable. Unconsciously, however, and with all his contemporaries, he has moved farther and farther away from native tranquillity into a mode of life characterized by strain, turmoil, and intensity. He is placed at the center of a network of wires and other channels of communication between himself and countless multitudes of busy, nervous people. The number of his personal adjustments is increased beyond measure. His reactions must be more rapid, numerous, and accurate. They use up more vitality.

A manufacturing concern interested in new devices for bookkeeping has perfected a desk which makes it

possible for a bookkeeper, without leaving her seat, to reach out and touch cards on which are kept the records of forty thousand open accounts. This modern bookkeeper enters a desk in the form of a hollow square and for eight hours is called upon to take account of business transactions in every part of the country. It is not strange that at the close of the day she is nervously exhausted, perhaps irritable or mentally depressed. Furthermore, the work of the day creates for her an interest in the newspaper accounts of happenings in every State of the Union. Though fatigued, she must keep up with the news as well as with a frequently excessive number of social engagements.

Resulting nervous disorders.—As a result of the greatly increased intensity of life, the prevalence of various kinds of nervous disorders and breakdowns is a matter of common observation. The demand for specialists in the treatment of nervous diseases has greatly increased. Discoveries are ever being made of new types of functional defects of the nervous system. Formerly a physician could ask his patients to discontinue their work and remain quietly at home for a week or a month while prescribed remedies were administered. But now he must cure them while they continue to carry full responsibility. Various forms of melancholia, hysteria, indigestion, and lack of self-control come as a direct result of unrelieved or excessive concentration of interest, of attention, of nervous strain. In 1880 there were 40,942 individuals in hospitals, being treated for mental diseases. In 1918 the number was 239,820.

With the power of concentration necessary to meet these modern conditions there must be developed a corresponding power of relaxation. There is a limit to the strain which the nervous system can endure.

Unless the tension is relieved at times disastrous results are inevitable. Frequently the mind needs to find an entirely new environment which is suggestive of ease, quiet, and repose, from which the tension has been removed and where freedom and rest are possible. To know how, at times, to "wear the world like a loose garment" has come to be a necessary part of one's preparation for living under twentieth-century conditions. Leisure-time activities must bring their message of re-creation.

Artificiality in present-day living.[1]—Civilization is gradually moving away from primitive interests and modes of life. The migration to the great centers of population and the jamming of people into apartment houses has placed multitudes of people into living conditions which are biologically new in the history of the race. The human eye, in the ages now gone, was accustomed to react to the light of the sun, the moon, the stars, and the flashes of lightning. It was never called upon to adjust itself to a penetrating, powerful, unceasing incandescent light. The food which is prepared in the modern restaurant or which comes commercially prepared into the city home calls for adaptations on the part of the digestive systems which, for the most part, are entirely new in the history of mankind. Nor does the novelty of modern ways of living always add to one's comfort. The artificially heated apartments, the dust and noise of city streets, the printed page with its enforced eye strain, the theater and motion picture are all artificial when studied in the light of man's physical inheritance. The death toll from tuberculosis in the United States is four hundred and eighty per day.

[1] Compare Ross, *Principles of Sociology*, Chap. LII.

THE BACK-TO-NATURE MOVEMENT

In these facts may be found an explanation of the popularity of those programs of activity which take the individual back to the simple life. The forest, lake, mountain, and the marked trail are making stronger and stronger appeals to those who feel the strain of the man-made world. The farther one gets from nature in the everyday affairs of life the greater is the need of getting back to nature whenever opportunity is afforded. Meat that is roasted by the open out-of-doors fire, or vegetables that are cooked near the glowing embers of the camp fire, are a welcome substitute for the canned goods with which the market is flooded. The camp program is a welcome relief from train schedules and time clocks. The greater the artificiality of life, the greater is the need of getting back, at times, to primitive conditions.

The popularity of camping and other forms of outdoor activity.—In the year 1920 there were 291 camps conducted under the auspices of the Boy Scouts of America. Their capacity was 25,775 boys. In the following year, 1921, the number of camps was 322 and their capacity was 30,704. During the first twelve years of the history of this movement 1,665,400 copies of the Boy Scout Handbook have been sold. And this organization is but one of many, such as Camp Fire Girls and the Woodcraft League, that stress out-door activities. In 1919 seventeen American cities voted $13,510,000 in bond issues for recreation and play purposes.

One day a group of city folks came to call upon some friends at their summer home near the seashore. In preparing the dinner the host dug in the sand a hole

eighteen inches deep and three feet across. This he filled with dry, hard wood which was burned, leaving a good bed of coals. On top of these coals he placed a number of stones (one for each person) each having one flat surface at least six inches square. Fresh wood was then piled upon the stones and the fire kept burning for two hours.

When dinner time arrived each guest was asked to sit down upon the sand and was supplied with a very hot rock. Each rock was so placed as to leave the flat surface up and almost level.

Then pieces of suet about one and a half inches square were passed around and were used to rub over the flat surfaces of the rocks, thus making them perfectly clean. Sterilization had taken place in the fire.

To each guest was then given a piece of steak and a fork with instructions to place the meat near the lower edge of the flat surface. While each piece of steak was broiling, strips of bacon were placed above it so that the juices of the bacon would trickle down under and around it. Steak cooks quickly in this way and each guest was made responsible for his own piece. He could see it cooked rare or well done according to his own taste.

Sliced onions might have been fried on the rock between the steak and the bacon.

After the meat had been removed to a plate, bread and butter sandwiches were toasted on the rocks immediately and before the juices of the meat had disappeared..

And how those city folks ate!

The church that is interested in the whole life of its people cannot fail to take into account the trying conditions under which many of them live and work.

Multitudes of men and women exist under such conditions as to make it physically and mentally impossible for them to respond to the gospel message of the abundant life unless that gospel message comes to them in the form of opportunities for recreation as well as in the form of a challenge for self-sacrificing service. The ministry of the modern church must include a ministry of healing through play. Nor is this merely a challenge to increase efficiency in doing the world's work. There is need of creating conditions in which people can retain the hope, the faith, the love which was theirs before they were caught in the mesh of the modern world's work and care.

CHAPTER III

THE NATURE AND MEANING OF PLAY

FIVE NOTABLE THEORIES

The surplus-energy theory.
The re-creation theory.
The practice theory.
The recapitulation theory.
The spontaneous attitude theory.

THE ESSENTIAL MEANING OF PLAY

A definition of play.

Amusement and recreation are the very things that make our working hours profitable. He who carves so steadily that he has no time to sharpen his knife, works with dull tools and cannot make much headway.—*Henry Ward Beecher.*

CHAPTER III

THE NATURE AND MEANING OF PLAY

LEISURE-TIME activities are usually play activities. When the heavy hand of necessity is withdrawn and man is free to follow his own spontaneous impulses, he will engage in some form of play unless, of course, he is in a state of complete fatigue. But just how he will play depends upon his native and acquired play interests, and the conditions in the midst of which he finds himself. To know the nature and meaning of play is one of the first requisites in the training of one who is to act as the director of social and recreational activities.

FIVE NOTABLE THEORIES[1]

There is no perfect agreement among authorities concerning what play really is and what it does for the individual. Five notable attempts to explain its nature and meaning have been made. To understand these theories is to have an intelligent approach to practically all of the literature on this subject.

The surplus-energy theory.—According to this point of view, "play can be explained physiologically as due to the increase of surplus energy which is not needed to fulfill the ends of existence and tends to act along the lines of imitation of actions important to the welfare of the animal." [2]

In order to sustain life it is necessary for man to have

[1] This summary of the literature on Play follows essentially the outline of Miss M. J. Reavey's doctorate thesis, *The Psychology of the Organized Group*, published in the British Journal of Psychology, 1916.

[2] This view is held by Schiller, Spencer, Colozza, Gutsmuth (1796).

food, clothing, and shelter. But if he is to eat and enjoy suitable clothing and shelter he must work, or someone else must work for him. Every individual who is dependent upon himself faces two alternatives: he must either work, putting forth effort guided by an idea of need, of duty, or of necessity, or else maintain an effortless, aimless existence with its attendant misery and want.

But with the advancing civilization, knowledge of scientific ways of getting work done, and especially with the increased power of production and control over the circumstances of life that are achieved through education, the burden of necessary toil is carried with less and less of effort. The more intelligent and skillful the individual becomes, the less onerous is his burden of toil. The iron necessities of life are less rigorous, they consume less time and strength.

"Nature has indeed granted even the creature devoid of reason more than the mere necessities of existence and into the darkness of animal life has allowed a gleam of freedom to penetrate here and there. When hunger no longer torments the lion and no beast of prey appears for him to fight, then his unemployed powers find another outlet. He fills the wilderness with his wild roars, and his exuberant strength spends itself in aimless activity. The animal works when some want is the motive for his activity, and plays when a superabundance of energy forms this motive, when overflowing life urges him to action." [1]

The higher the animal in the biological scale, the greater will be its tendency and its opportunity to play. In these higher forms of life the young are more dependent upon their parents, and the parents do more for

[1] Schiller, *Twenty-Seventh Letter on Æsthetic Education*, 1794.

their offspring. Hence, according to this theory, imitation becomes a prominent characteristic of play. The play of the offspring can be used as a measure for determining the efficiency and elevation of parenthood. The best parents have the greatest guarding and nurturing power and knowledge. Their children have the best opportunities for play, and are therefore best prepared to meet life's mature responsibilities.

This theory calls attention to two important factors. (1) With advancing civilization and the improvement of education, man has an increasing amount of surplus energy which is not needed in facing the bare, hard necessities of life. (2) In the higher forms of life, parental care leaves the children free from arduous toil. As a result they have much surplus energy, large opportunity for play, and play, for the most part, is imitative.

The re-creation theory.[1]—The truth upon which this theory places particular emphasis is that "when mental and physical powers are sufficiently tired, man turns to play to recuperate." Play becomes a means of relieving the tension caused by prolonged work and of reviving the jaded muscles and nerves.

Thus play is not merely a means of using up energy that is not needed in work. It is also a means of restoring the powers that have become exhausted in meeting the necessities of life. In thus turning to play, it may not be necessary to take up an activity that is widely different from the forms of work that led to fatigue. A slight change of conditions, a new means of approach, a modification of method, or a new aspect of the same kind of work may introduce sufficient variety to make the activity different and hence, recreative.

Play, then, is a form of relaxation. When the point

[1] The chief representatives of this theory are Lazarus and Winch.

of too great fatigue or of excessive strain is reached and further work is impossible without discomfort or pain, interest dies down. The inner supports or motives of work disappear. Rest becomes necessary. But rest does not always come through inactivity or sleep. One may be resting while playfully active. The strain of close intellectual application is often broken by a good story. How spontaneously the farmhand turns to a good baseball game! The dull tension of housework is broken by a party, a camping trip, or an entertainment. The nature of one's work is a decisive factor in determining what kind of play is most suitable to meet one's recreational needs.

The surplus energy theory explains much of the play of children, as does the recreation theory that of young people and adults. But there are many types of play that neither explains. Not infrequently the play impulse carries one beyond the point of fatigue. And, furthermore, the spirit of play is often reflected in the toil for daily bread. It is an artificial classification to designate as play all the types of activity not needed in supplying the necessities of life. People do not always begin to play as soon as they are relieved from the necessity of toil.

The practice theory.[1]—The chief advocates of this theory bring out two important facts. First, that instincts appear or ripen before they are required in meeting the serious demands of life. Second, that play is the natural means of preparing the individual for future living. In this theory the emphasis is placed upon instincts and development. It seeks to explain the nature of those inherited tendencies or motives that find expression in play.

[1] The outstanding representatives of this theory are Karl Groos and William James.

According to Groos, there is much play, such as chasing and fighting, that "cannot be explained as an imitation of the more serious occupations of life." "The most powerful and elementary forms seem to be produced by the action of a strong impulse." These innate forces often carry the child beyond the point of exhaustion, for while in a state of fatigue all that is needed for some children, especially young boys, to continue their play is a slight suggestion or an attractive opportunity to continue playing.

The nature of play in animals is often suggestive of this practice theory. "The young of goats, though reared in the city, will in their play leap high in the air, learning all the time to jump from crag to crag, the natural habitat of wild goats." "The parent lion and tiger, though a prisoner in the menagerie, still teaches the cub . . . to leap from imaginary ambush on to the back of imaginary prey." The mother rabbit teaches the young ones to run quickly in and out of the burrows or incites them to chase each other through thorn hedges. It is through the frequent and varied play experiences that animals are prepared for the serious undertakings of life.

According to this theory, the more complex or higher the life, the more need there is of play. Play must be as varied as life's range of serious interests. In all types of play the origin is instinctive. In animals the simpler and fewer instinctive tendencies need little practice to fulfill their function. But with man the case is otherwise. "The period of youth under parental protection is the period during which his instincts appear and are modified by intelligent action to fit him for future life. Play is the agency employed to develop these crude powers and to modify these instinctive

tendencies by the action of intelligence until they are fit to respond to his ever-varying environment. In fact, youth is an adaptation to make this possible. Children do not play because they are young, but they are young in order that they may play." [1]

William James has called particular attention to the need of practice during the years of mental plasticity. If children have no opportunity to play, and pass through the early years without learning how to play ball, skate, fish, hunt, or camp out, they will probably remain sedentary in their habits throughout adulthood. If, after childhood has passed, opportunities should be provided to learn how to play, interest and motive and skill would be lacking. The opportunity that would have filled the child or the properly trained adult with delight is ignored or looked upon as a distraction. Education for leisure should take place during childhood and youth—the time of greatest plasticity.

There is no single play instinct, but various instincts "appear and need to work themselves out before the real necessity for them arises." Hence these tend toward play as a means through which exercise and training are realized. "Thus man, by this system of practice, has the power of improving his inherited capacities far beyond the stage of the most perfect instinct." It is not only practice that is needed but practice at that time of life when habits are readily formed and spontaneous interests conserved.

The recapitulation theory.—The many exponents of this theory—the most notable of whom are Hall, James, Wundt, Lee, Gulick, and Archibald—hold that the cultural epochs of the race are reproduced in the unfold-

[1] *The Psychology of the Organized Group Game*, M. J. Reavey, *British Journal of Psychology*, monograph supplement No. 4, p. 10.

ing life of the individual child. Play not only serves as a means of preparation, through practice, for adult life and of giving inherited dispositions opportunities for expression, but also acts *as a stimulus to growth.* Furthermore, it is said to be a means of getting rid of those inborn tendencies which are no longer needed and would be harmful in the present conditions of civilized life, if not allowed to work themselves off through play.[1]

These cultural epochs which are set forth as being reflected in the development of the play life of the individual child are

Stages of Man's Evolution		*Corresponding Child's Play*
Animal Stage	Epoch I.	Movement and imitative plays, swinging, climbing, digging.
Savage Stage	Epoch II.	Hunting, Simple games involving contests such as hide-and-seek, touch last, tag, fox and geese, etc.
Nomad Stage	Epoch III.	Adventurous games, simple competitive games, games of skill, keeping pets, collecting,imaginative games.
Pastoral Stage	Epoch IV.	Gardening, dolls, construction plays, mechanical toys.
Tribal Stage	Epoch V.	Team and group games.

According to this theory, a child's development is incomplete unless he has had some vital experience in

[1] Patrick, *The Psychology of Football*, American Journal of Psychology, XIV, 1903, pp. 104–117.

all of these distinct types of play and in the order indicated. It is through them that he comes into full realization of his best and most useful self.

The spontaneous-attitude theory.—According to this theory, the chief characteristic of play is not physical but mental. Whenever pleasurable emotions are dominant the individual feels like playing. If the mind is joyful and the corresponding impulses meet with no serious obstruction or opposition when they express themselves, the most essential characteristic of play is present. *It is the play spirit that is the most important single factor in determining the true nature of play.* There is a distinct type of behavior that flows naturally from it. Whenever the play spirit takes possession of the mind any physical or mental function may be made use of in play. Any one of the inborn tendencies, such as pursuit, flight, concealment, fighting, destruction, curiosity, imitation, and the characteristic emotions that accompany them may be found in play. Anger, fear, embarrassment, and repugnance and their corresponding acts, by their very nature, are excluded.

Merely to go through the motions of play without the play spirit or to be surrounded by suggestions of play and not feel its joyousness is to fail to realize the essential quality of play. To attempt to play from a sense of duty or of obligation is work. Whenever complete enlistment is lacking, the play experience is defective. *To stimulate and conserve the play spirit, the spirit of joy, is the first law of recreational leadership.* No chronic grouch or pessimist need apply for this position.

Elizabeth Barrett Browning showed that she had a clear conception of the nature of play when she thus pictured children who were deprived of it:

"Do ye hear the children weeping, O my brothers,
Ere the sorrows come with years?
They are leaning their young heads against their mothers,
And that cannot stop their tears.
The young lambs are bleating in the meadows,
The young birds are chirping in their nest,
The young fawns are playing with the shadows,
The young flowers are blowing toward the west;
But the young, young children, O my brothers,
They are weeping, bitterly;
They are weeping in the playtime of the others,
In the country of the free."

A keen observer of child life, noticing the forlorn figure of a boy being robbed of his boyhood, made the following remark: "What sadder sight is there than a child without a childhood? I often see a certain blind man grinding a little hand organ, as he stands by the hour on a Philadelphia curbstone. Alongside of him stands a young boy, presumably his son, who is there just to take care of the sightless man. It sometimes seems to the observer that the deprivation of that faithful boy is even more pathetic than that of the afflicted man. The boy stands with nothing to call out a boy's activities and interests. His life is all care and responsibility, with no freedom, no activity.... There are children held fast in shops and factories, and children held fast in palatial nurseries, without companions, without a real child life." They are not happy; therefore they cannot play.

The child who has been deprived of play can say with the chronically serious Samuel J. Tilden, "I never had any childhood." But on the other hand, the child or youth whose tasks are performed with spontaneity, joy, and lively interest knows that expansion of the

mind and heart which is of the very essence of play. Tasks ordinarily repellent and utterly distasteful can be glorified through play, as in the case "of a man who wanted a stone pile thrown into a ditch, and by kindling a fire in it and pretending the stones were buckets of water, the heavy and long-shirked job was done by tired boys with shouting and enthusiasm."

THE ESSENTIAL MEANING OF PLAY

From these five theories of the nature of play it is possible to construct a definition that will serve as a guide in our further study. To be able to recognize play is the first step in learning how to awaken and guide the play impulses.

A definition of play.—*The word "play" is used to designate that type of behavior or experience, whether active or passive, that is in accord with pleasurable emotions. It differs from work or drudgery in that it is unbalked. It is not confronted with difficulties or obstacles that are too hard to overcome. The chief characteristics of play are that it is joyful, is interesting, and that it involves harmony between the individual and his environment. It is most apt to be found where there is surplus energy present after the necessities of life have been met. It makes use of both inherited and acquired interests. Among children, particularly, it is largely imitative. It changes with the changing capacities and needs of the developing life.*

The child at play is an interested child. Interest, as well as joy, is an essential factor in play. It is "what matters." It marks the mind's awareness of meanings and values. Of course it makes a difference—a vast difference—which team wins! To win is to arrive. It is interest in the play or the game that awakens the

attitude of spontaneity and self-forgetfulness. That which is interesting appeals to one as being worth while. Real play is the most serious type of occupation of which a child or youth is capable.

Play includes those types of activities which are taken up whole-heartedly. Play makes possible a high degree of skill just because it makes this appeal to the whole self. In play, one's reserves are immediately available. Work and drudgery may be carried on in a slovenly way—but not so with play. In play, all faculties are alert and ready. The one who plays feels the joy of putting forth energy in favoring circumstances. His whole self can be registered. The inspired poet and artist and the one who is caught by the spirit of play are all in the same class. They maintain an attitude of self-abandon. The spirit of play makes it possible to lift the superhuman load or to reach the point of inspiration. To bring one's whole self into play is to achieve one's highest productive or creative power.

CHAPTER IV

PLAY MOTIVES AND INTERESTS

Motives that Find Expression in Play

1. The desire for free, exuberant self-expression.
2. The desire for sensory contacts.
3. Muscular control.
4. Manipulation and construction.
5. Curiosity or exploration.
6. Delight in pleasant surprise.
7. Sense of abode or home-feeling.
8. Hunting.
9. Fighting.
10. Bartering.
11. Collecting.
12. Rhythm.
13. The nurturing or mother instinct.
14. Dramatic imitation.
15. Love of nature and the out-of-doors.
16. Rivalry or competition.
17. Team-play or cooperation.
18. Adventure or the desire to escape the commonplace.
19. Comradeship or partnership.

Conditions Affecting Play

Play and the background of work.

Play limitations.

We stop playing, not because we grow old; we grow old because we stop playing.—*Herbert Spencer.*

CHAPTER IV

PLAY MOTIVES AND INTERESTS

After twenty years of active service as a director of athletic, social, and other leisure-time activities, Dr. Luther H. Gulick arrived at some very definite conclusions concerning the nature and function of play. In a volume published after his death[1] Dr. Gulick expressed the conviction that individuals are more completely revealed in their play than in any other circumstances. If we want to know what a child or youth really is, we are invited to watch him at play. The freedom of the play spirit makes self-revelation more nearly complete than does the strain of toil or the sense of responsibility.

MOTIVES THAT FIND EXPRESSION IN PLAY

The motives that find expression in play are both inherited and acquired. In their most elementary form they lie close to the primary forces that give character to human conduct. To understand play is to understand life and to be able to direct the motives that find expression in play is to be able permanently to influence character. Thus, in the truest sense, the director of recreational activities is an educator. And to do his best work he needs to be intelligently familiar with the motives which are inherited and which determine, to a large degree, the nature of play and the sources of pleasure.

The native or instinctive motives that find expression

[1] *A Philosophy of Play*, 1920, Association Press, New York.

in play are numerous, but, for practical purposes, they can be summarized as follows:

1. **The desire for free, exuberant self-expression.**—Play, at times, is just giving expression to an overflowing spirit of joy. It is like letting off steam. There is a superabundance of energy which cannot be restrained. The spirit of spontaneous, hearty self-expression is not guided by any particular suggestion as to what particular game to play. No repression is felt. It is like a schoolboy bursting forth from the classroom after the day's work is over.

2. **The desire for sensory contacts.**—The organs of sense perception are ever hungry. Direct contacts with things that can be felt, heard, tasted, seen, and smelled pleasurably are a distinct form of play, especially during the earliest years. The longing for such experience gives rise to many games such as "I Spy," and "Guess What." Suitable sensory stimuli are a source of pleasure.

3. **Muscular control.**—In all running, climbing, jumping, throwing, striking, and dodging games there is seen this delight in bringing the active physical self under control. Athletics and gymnastics give opportunity for the expression of this play motive. The power to correlate the larger and smaller muscles is necessary in playing many games or in putting on stunts that require skill.

4. **Manipulation and construction.**—There is particular pleasure in the use of tools that supplement the hands, arms, and other parts of the body. Building or construction is a distinct form of play. There is joy in making things. All children are builders or contractors in embryo. The popularity of "Mechano" and "Erector" toys suggests the universality of this appeal.

5. Curiosity or exploration.—The mind, as well as the organs of sense perception, is incessantly hungry to find out about things. Investigating causes, hidden meanings, and distant or unknown places is a spontaneous form of play activity. Conundrums, charades, and all kinds of puzzles appeal to this motive.

6. Delight in pleasant surprise.—To have one's search or suspense come suddenly to an end is a pleasing experience provided that the shock is not too severe. There is delight in sudden discovery or in any mild experience for which the mind was not prepared. To come suddenly upon a situation that makes an instant appeal to one's resources is to experience a thrill of delight. This is play.

7. Sense of abode or home-feeling.—To find oneself in the midst of familiar surroundings is usually a pleasing experience. Children playing house give expression to this play motive. A camp or lodge in the woods satisfies this desire for abode. For some persons this is the most satisfying and beneficial form of play. It was this desire that suggested the sentiment:

> "O I long to go back
> To that tumble-down shack."

8. Hunting.—This inborn tendency can find joyous expression through the use of gun, fishing rod, camera, snare, trap, and many other devices. Many chasing games such as hide-and-seek are modified forms of hunting. They involve exposure and retreat. The desire to catch and to escape being caught is a substantial play motive.[1]

9. Fighting.—The fighting instinct is revealed in wrestling, boxing, and other forms of direct contacts and

[1] Gulick, *A Philosophy of Play*, Chap. III.

competition. Teams as well as individuals fight in play. Fighting is not necessarily malevolent; it may be intense and yet playful. It involves the use of one's resources of strength, alertness, and endurance.

10. Bartering.—Children playing store and in other ways comparing values and exchanging property give expression to one of the strong, native play motives. The impulse to buy, sell, trade, and get gain is reflected in many kinds of play.

11. Collecting.—The collecting motive appears very early in life. It may become the controlling factor in the play of an adult. Whether the objects collected are birds' eggs, butterflies, corks, valuable paintings, rare books, or costly tapestries, the primary motive is the same. Of course there must be a safe place where the treasures can be kept and in which they can be arranged or rearranged. This is part of the "game."

12. Rhythm.—Rhythmic games and plays almost without number reveal the presence of a vital play motive. The human body and mind seem to be attuned to rhythm. Ring games, song games, drama, dancing, and singing are ways in which the rhythmic impulse finds expression. When experience is not irregular but conforms to one's sense of measure, an inborn play motive is awakened.[1]

13. The nurturing or mother instinct.—Companionship with pets, playing with dolls, and the care of growing things broaden finally into the desire to foster life and to protect the weak. This instinct appears early and remains through life a determinant of many forms of play. It is significant that many athletic teams have mascots of one kind or another.

14. Dramatic imitation.—There is much of mimicry

[1] Lee, *Play in Education*, Chap. XX.

and impersonation in play. The desire for self-display and for acting a part, when expressed under favorable conditions, stimulates the spirit of play. The educative value of this kind of play is now universally recognized. Both children and grown-ups like to pretend.

15. Love of nature and the out-of-doors.—The love of the out-of-doors dominates many kinds of play. Camping, hiking, nature-study, out-door cooking, wood-craft, boating, swimming, and wading suggest the strength of this motive. The human mind responds instinctively to the elements in nature—water, sky, fire, forest, mountain, and cave.[1]

16. Rivalry or competition.—The popularity of competitive games suggests the strength of this play motive. Intensity of interest and effort is the direct result of competition. To decide who is the best player or the more skillful team is often a momentous matter. The champion enjoys universal admiration.

17. Team play or cooperation.—This powerful play motive characterizes the play of young children but more particularly that of adolescents and adults. To achieve vital membership in a team is an intensely socializing experience. The capacity for group or gang loyalty is usually developed through play.[2]

18. Adventure or the desire to escape the commonplace.—There is an instinctive desire to witness the spectacular, the extraordinary. Dull routine or monotony creates a condition from which the mind tries to free itself. Many forms of play are created by the desire to escape from conditions that have become uninteresting or humdrum.

19. Comradeship or partnership.—"Everybody get

[1] Gulick, *A Philosophy of Play*, Chap. V.
[2] Lee, *Play in Education*, Chap. XXXVIII.

your partner for . . . !" How readily this call awakens the play impulses and "sets" the mind in the direction of play. This motive is an important factor during and after middle adolescence.

Not all of the above nineteen motives find expression in any one form of play. But there are many games and plays in which four or more of them do appear. It is hardly conceivable that there could be found an individual, young or old, who would not respond to a play program deliberately planned to appeal to these motives.

These various play motives are not all present when the child first begins to play. Numbers 17, 18, and 19, for instance, are scarcely seen in the play of young children. Furthermore, they may not all be present, actively, after childhood has passed. For unless they have found expression during the periods of development or when they first appeared, there is danger of their being lost, or at least, not readily available when a situation would naturally awaken them into activity. A complete, well balanced, and graded program of recreational education is necessary if they all are to be conserved and made permanent assets in character.

CONDITIONS AFFECTING PLAY

While recognizing the importance of motives in determining the character of play, the director needs to take into account also the conditions in which these motives come to expression. Pleasure has been described as a symptom of the unobstructed expression of these play impulses in conduct. When an individual is doing the thing that nature and training intended him to do, and when he does not find difficulty in doing it, he is apt to feel happy, cheerful, enthusiastic, contented. If

these inner tendencies are repressed, or if they can find only limited expression, the spirit of joy vanishes.

The ten-year-old boy washing dishes, alone, standing at the sink, with an apron on and a greasy dish rag in his hand, with his mother blocking all possible escape to the baseball game in the vacant lot nearby, and with the voices of the other boys audible as they cry out "Strike two," or "Put 'er home, home!" is unhappy. Why? Is it not because he is using a relatively small portion of his inherited and acquired interests and motives? There is little need for skill and vigorous effort in washing dishes. Imagination is not quickened. Competition is lacking. Social approval from boys of his own age is impossible. There is no promise of adventure; no pleasant surprise awaits him—all plates are alike. He does not feel that this is the occupation for which nature intended him. It is not the life for him. The expression on his face does not suggest the presence of the play spirit.

But the moment he reaches the baseball field he knows that a swift "liner" may "burn" his hands. He must show skillful control of muscles if he knocks out a fly. The right fielder may "muff" it and he finds himself reaching second base safely. His fighting blood is aroused when he realizes the strength of the opposing team. His pose, as he stands up to bat, reflects clearly the motive of dramatic imitation. He makes a sacrifice hit so as to advance a base runner from second to third. With all these play motives active, no wonder that he enjoys the game!

Play and the background of work.—Play and work are the complements of each other. Work makes play necessary. But it is no less true that play makes work necessary. Neither can stand by itself alone. A playless

life would be dull indeed. But a workless life is always full of mischievous evils. There are times when to break the spell of play would seem like thwarting life's true purpose; and there are other times when work seems sublime, when there is felt a strong desire to have it continue, uninterrupted, like the ecstasy of inner illumination. But neither is good if too long continued. Work prepares the individual for play, while play equips him with the resources for work.

Idleness does not furnish the proper background for play. Neither does drudgery. Play makes both unnecessary, if not impossible. To the one who understands the true nature and function of play, idleness is felt to be wickedness. Prolonged drudgery is also seen in its true light. Play is a kind of balance wheel. It is life's shock-absorber. It increases one's capacity for toil and prevents the mildew of too much amusement.

It has been pointed out[1] that there is a class of folks —strong and happy—among both rich and poor, who have earned both the right and the power to play; there is another class—weak, wicked, and miserable—among both rich and poor—who have neither earned the right nor achieved the ability to play properly. But there are still two other classes of people—those who have earned the right to play but who are utterly lacking in a knowledge of how to play, and those who, having persistently avoided serious work, have no right to play, but who nevertheless spend their care-free lives in a round of pleasures. Light-hearted and superficial, they stand in striking contrast with those who are weary and heavy laden but whose monotonous existence is unbroken by even brief snatches of freedom.

One needs to know, at times, the strain of toil and

[1] Hugh Black, *Work*, Chap. I, Fleming H. Revell Company, 1903.

the prick of necessity in order fully to appreciate the privilege and true value of play. It is easier to supply a play program for people who are accustomed to honest toil than for frivolous pleasure-seekers who have reached the point of play saturation. Sometimes among hard-working people, however, the desire for play has so far departed that it is practically impossible to awaken it again except through an appeal to the most elementary forms of amusement. The dire results of overwork cause an overflow of the work spirit to envelop the hours that ought to be spent in recreation. In such cases the problems of recreational leadership are almost beyond solution. To lead a group of players who go through the motions of play with faces drawn and resolute, with grim determination to achieve the benefits of play is "armed wooing" indeed. *A good game of jack-straws may have in it more recuperative virtue than the most painfully regular and seriously conscientious work at chest-weights or on parallel bars.*

The task of the church is not to supply recreation and still more recreation for young people who already are overprivileged in this regard. Nor is it that of furnishing the easiest and cheapest forms of amusement for those whose recreational training has been wholly neglected. It is, rather, that of so directing the play life of all the people, both young and old, that their lives will count for the most in carrying on the work of the kingdom of God.

Play limitations.—The spontaneous *desire* to play in a given way suggests the presence of the *capacity* thus to play. Both the ability and the desire of those who are to play should be taken into account by the recreational leader. An eaglet may want to fly before its wings are strong enough to bear the

weight of its body. Unless it has the power to fly, this instinct may result in its being dashed upon the rocks far below the nest. Many a boy has been drowned because he attempted a kind of play activity that was beyond his heart's power of endurance. *Play motives should not be indulged in before play functions are ready. The possibility of physical, mental, and moral harm due to overstimulation or premature expression should be guarded against. Children and youth need recreational guidance, for the spirit of play is apt to exceed play capacities.*

In order to be most beneficial, play must take physical, mental, and social capacities into account. This means that each period of development, with its characteristic type of play, must be reckoned with. The play of a four-year-old child differs from that of the same child at fourteen. Suitable play is always physically, mentally, morally upbuilding. It provides opportunities for the spontaneous and natural interests, desires, and impulses to find expression in keeping with capacities or functions. It makes for the wholeness of life.

A child will heartily resent the suggestion that he join in a game with insincerity or without genuine appreciation. The five-year-old child engages with all candor in the game of make-believe, but with just as transparent sincerity at seven he may look with disgust upon such "silliness." Here again the standards are inexorable. The boy who ought to be absorbed in team play but who permits individual interest or selfishness to control his actions, who ought to be primarily a member of a team but cannot forget that he is an individual, is apt to be despised and ill treated by those who are playing the real, unselfish team game. One of the grave evils which the recreational director should

strive to combat is precocity, particularly with respect to play that is based upon social motives. His responsibility may lie in the direction of retardation of social development as well as in its stimulation.

CHAPTER V

PRINCIPLES OF PLAY SUPERVISION

THE DIRECTOR'S RESPONSIBILITY

A fourfold task.

SOME GENERAL PRINCIPLES

The director an officer of the church.
The play program should be graded.
The active enlistment of all.
Maintain a balanced program.
Make play recreative.
Individual variation in play interests and needs.
Take into account the seasons of the year.
Use existing organizations.
Develop volunteer leaders.
Provide adequate equipment.
Cooperate with community agencies.
Restrict the use of artificial motives.

The play impulse is a divine gift. If God gives the instinctive disposition, the church ought to provide the program, leadership, and equipment. Guidance, not repression, should be its policy.

CHAPTER V

PRINCIPLES OF PLAY SUPERVISION

THE director of social and recreational activities in a local church has a distinct responsibility and opportunity. He needs to see his task as a whole. He should also study it in its relation to all of the other aspects of the program of the church. It is not a mark of the highest leadership to drive ahead with his social and recreational program regardless of other allied interests. What wholesome play does for the individual the play program which he directs should do for the local church. The prosperity of the entire organization, and not merely the success of his own plans, is his ultimate objective.

THE DIRECTOR'S RESPONSIBILITY

The first responsibility of the director is to formulate a clear conception of just what he proposes to do. Before beginning to carry out his plans, a written statement of what he expects to accomplish should be submitted to the pastor and to the appropriate committees. No program should be inaugurated until it has been understood and approved by those who are responsible for the entire work of the church. Social and recreational activities should be integral parts of the whole program of worship, study, service, and play. *The time to solve practical problems and to avoid misunderstandings is while the plans are being made and not after they have been put into operation.*

The director of recreational and social life is the recreational specialist of the local church and often, for

the community. If his judgment is to be trusted, he should give serious consideration to the study of the theory and practice of recreational leadership. Much of the best literature in this field is written from the standpoint of physical education or welfare. He must reinterpret much of it if he would use it to fit into the program of the church. In carrying out his program he will face many situations that are unlike anything he has previously encountered. His firm grasp of the general principles of play supervision and organization alone will make it possible for him to proceed without blundering and embarrassment.

A fourfold task.—As director his duties may be summed up in the four words, *visualize*, *organize*, *deputize*, and *supervise* or administer. (1) He must first see the possibilities and needs in the situation; that is, he must define his objectives or make up his mind as to what ought to be done. (2) Then he must perfect or use without modification such organizations as are needed to achieve his purpose. (3) This done, his next task is to man the organization. As far as practicable, it is his function to assign to all available workers tasks suited to their abilities. (4) Finally, as supervisor, he is responsible for seeing that the various recreational projects succeed. Volunteer leaders need to be trained. He must check up on what is being done. The careful supervision of play is needed because of the inexperience or lack of reliability on the part of some young people and because of the erratic enthusiasm of others. He cannot just start things going and then go off and leave them. The point of greatest weakness with many church programs of recreation is found in this lack of effective supervision.

Many of the organizations in the local church will

want to carry out their own particular social and recreational plans. It is almost as difficult to correlate the recreational as the educational interests of the Sunday school, the Young People's Society, the Men's Club, the organized classes, the missionary organizations, and the several social or recreational groups of the ordinary church. Where there is limited equipment, however, correlation is necessary. And where there is overlapping of membership, harmonious adjustments are likewise important. *One of the first tasks of the director is to act as a clearing house for all these plans* which tend to originate with different groups but which involve the use of the same building and equipment, which require the cooperation of the same persons, or which affect in one way or another the common program of the church.

SOME GENERAL PRINCIPLES

After his program has been approved and launched, the director is apt to become submerged in details. He feels the pressure of meeting immediate situations. His program is a going concern, and there may be danger of its running away with him unless his mind is set upon the achievement of certain clearly conceived ultimate goals and unless he is guided by carefully formulated principles of administration. They are the basis upon which all practical questions will be decided and policies adopted.

1. **The director an officer of the church.**—*The director of social and recreational life is a church officer. Everything planned and everything done for which he is responsible must be in keeping with the spiritual ideals and purposes of this institution.* Any director who thinks that the religious standards of his church have to be compromised in the interest of a successful recre-

ational program has failed to grasp either the true meaning of play or the nature and function of his office. The primary objectives of the church, worship and service, are first considerations; recreation is secondary in importance, though *secondary* does not mean *incongruous*. Leisure-time activities under church auspices should differ materially from those that recognize only commercial standards of success.

In some centers there seems to be popular assent to the fallacy that relaxation, in order to be successful, must involve moral relaxation. Doubtless this subtle and damaging notion is the direct result of the influence of commercialized amusements. Diversions that involve compromise of moral ideals have no place under the patronage of the church. But, on the other hand, the conviction should be established in the minds of multitudes of people that the best forms of recreation, the most enjoyable "good times," should and can be sponsored by it.

Any director who cannot give hearty assent to this proposition is lacking in one of the fundamental qualifications for his office. He is not called upon to do the easy thing but the right thing.

2. The play program should be graded.[1]—*That is, it should be suited to the changing capacities, interests, and needs of the immature and also, of the mature persons who make up the entire constituency of the church.* The arguments in favor of graded lesson material and departmental organization in the Sunday school are equally valid for a graded play program. In order to fulfill its function, recreation must be interesting, spontaneous, and pleasurable from the standpoint of the participants. No uniform program can meet these

[1] Lee, *Play in Education*, Chap. XI.

requirements. It is not the director's own needs but those of the people to whom he ministers that determine what programs should be carried out.

In this connection, however, the director must not lose sight of the fact that the chronological age of a given individual is not a trustworthy guide to his play interests and capacities. A church member may be well versed in vocational, civic, and other matters but very defective in recreational knowledge and skill. A fourteen-year-old child may know more about play than his hard-working parents who are forty years older. Many adults are capable of participating in only the most elementary forms of play.

A recreational leader should never yield to the subtle temptation to let his own needs and interests determine the kind of a program he adopts for others who are different from himself. It is not his interests but the needs of those whom he serves that are the deciding factors. The principle of adaptation applies to his work as well as it does to that of a teacher.

3. The active enlistment of all.—*Strive to secure the active participation of the entire church constituency rather than of the favored few. The recreational director is not concerned primarily in meeting the needs of those who are most easily reached.* Those who are least interested in recreation or in attending social gatherings may be the ones who need it most. Those who feel ill at ease in such gatherings often need encouragement to attend and to participate in the program. Special attention tactfully given them yields large returns. In order to become active members they must be made to feel that they have a part in what is going on, that their cooperation is needed and appreciated.

The recreational and social program may become

an important asset in the discovery and enlistment of new recruits for the adult membership of the church. Acceptance of an invitation to attend a delightful social occasion often quickens the impulse to church membership. The church that sustains an atmosphere of friendliness through a well-planned program of social and recreational activity will have a drawing power that is far reaching and continuously effective.

4. Maintain a balanced program.[1]—*Find the golden mean between variety or novelty and simplicity or familiarity. As far as practicable appeal to the entire range of play motives.* Novelty usually stimulates interest. Familiarity makes spontaneity possible. Plans that are worked out merely to meet an immediate situation are in danger of being inconsistent with the plans for the entire year. There are recreational as well as spiritual ruts to be avoided.

The vast wealth of source materials which is now available to the well-informed director is not an asset unless it is used with discrimination. A card catalogue or file should be kept where newly discovered materials can be preserved. With comparatively little effort hundreds of descriptions of new games, stunts, and plays can be collected and permanently preserved. But this wealth of material should not result in the director's getting into the habit of trying out new material on every occasion. The surprise or novelty feature can be overworked.

5. Make play recreative.—*In order to achieve its purpose, recreational plans must take into account the programs of work and of play in which the participants are already engaged.* The great danger is that of pro-

[1] Community Service, *What Can We Do?*

viding either too many activities or those that are unsuited to the needs of the people. The needs of people in rural communities differ greatly from those in the city.[1] Periods of rest and sleep should not be interfered with. Do not rob the bed to pay the party. And do not rob the prayer meeting to pay the minstrel show or concert. Children should have their required amount of sleep each twenty-four hours. Adults should never carry a sleep or fatigue deficit beyond the end of the week. The church should strive to help its people to live the abundant, useful life not only on Sundays but during the week also.

At this point the director encounters one of his most difficult problems. The church is not the only institution that undertakes to provide recreation for its own constituency. The social and athletic programs of the high school, the Play Ground Association, the Boy Scouts, the Camp Fire Girls, and the innumerable fraternal, literary, and social organizations of the community may come into direct competition with the church. In some communities the high school group is almost recreationalized to death. It may be that the function of the director will be largely to elevate the ideals of programs for which he has no direct responsibility and over which he has no direct control.

The rapid development of recreation in the public schools, playgrounds, and particularly in the high schools makes it hazardous for a church to ignore this important factor in the life of the community. The recreational needs of multitudes of young people are being met adequately by the social and athletic directors of the high schools. The church, instead of competing with such programs, will find it greatly to its

[1] Community Service Pamphlet, *Rural and Small Community Recreation*, 1921.

advantage to cooperate. Very often groups of splendid young people in the community need the moral support of the church in their effort to maintain high standards. The wider use of the school plants is a nation-wide movement which the churches should recognize. They cannot wisely undertake to monopolize the play interests of their young people. During the year 1920, 465 cities reported on 4,293 playgrounds and recreation centers conducted under paid leadership.

6. Individual variation in play interests and needs.—*The temperaments or types of personalities of those who are to participate in the play program need to be taken into account.* This is particularly true of adults. There are some people who should not play tennis or run foot-races; there are others who would be depressed with the mere thought of going fishing. Some people enjoy active and others quiet games. Some are intellectual and æsthetic, while others find their greatest pleasure in using their muscles. Furthermore, the same person on different occasions has different needs. In a large, promiscuous group it is impossible that all should derive the same enjoyment from a single type of recreation. The amount and kinds of recreational experience already enjoyed needs to be taken into account, but the inherited or native interests and capacities are also decisive factors.

This principle of individual variation as it applies to both age and native capacity suggests the practical difficulties of providing a really enjoyable occasion where there are relatively few persons present and where all ages and types are represented. Such situations are frequently encountered in rural communities. How to meet such practical difficulties is discussed in detail in Chapter VI.

7. Take into account the seasons of the year.[1]—That is, make use of the prevailing mood. The Halloween spirit and the joy of May Day are forces to be reckoned with in planning a play program. In the majority of churches recreational plans should be laid out for the entire year in order that these high points of recreational interest may have the right of way. Vacation projects are quite distinct from holiday festivals. The hatchet and cherry tree would have as little meaning in April as would a thanksgiving social in May or witches in June.

For the sake of novelty and surprise, however, the seasonal emphasis may be made use of out of season. A party with July features given in January or a social in July having numerous suggestions of frost and snow awakens the play spirit.

8. Use existing organizations.—*As far as possible, the existing organizations of the church should be used rather than new ones created.* Young people's societies, organized classes in the Sunday school, and the many other social groups are made up of members who, for the most part, are congenial. This group loyalty is a distinct asset in carrying out a complete program. To conserve and strengthen the social bonds already exist ing, providing that the church organization is approved, is a definite objective of the recreational leader.

The recreational idea is being vigorously promoted by several organizations outside of the church. In some instances these organizations do not seek to build up an institutionalized constituency but, rather, to supplement and motivate existing institutions. Such is the policy of the Boy Scouts of America[2] and Camp

[1] Owen, *A Year of Recreation*, The Abingdon Press, 1921.

[2] Federal Council of Churches pamphlet, *The Scout Master Speaks*, New York, 1918.

Fire Girls. As a general principle, it is better to merge recreational interests with those of a more serious nature than to develop them as a separate and detached program.

9. Develop volunteer leaders.—*The discovery and training of volunteer leaders is an important phase of the director's responsibility.* These leaders will come largely from the young people's group. Therefore delegate as much responsibility as possible to the members of this group.[1] Let them originate plans, formulate programs for special occasions, take direct or immediate charge of given situations. Leadership in this field is achieved through tactfully supervised practice work. Have the grace and courtesy to overlook unintentional mistakes. Try to create conditions favorable to success. Give suitable recognition to real merit or achievement.

10. Provide adequate equipment.—*See to it that ample and suitable equipment is provided.* The present tendency, however, is to use less and less of expensive equipment. A gymnasium equipped with chest weights and parallel bars is not a prerequisite of a successful program in the ordinary church. Simplicity of equipment makes resourcefulness and ingenuity necessary. The wider use of the present church plant should be considered as well as its enlargement.

11. Cooperate with community agencies.—*The community is the natural unit for many of the most valuable forms of recreation. Hence cooperation with community agencies is a practical necessity.* Such cooperation includes the other churches as well as civic, educational, and fraternal agencies. It is practically impossible for one church to control the moral standards of the play life of people with whom it has no direct or vital contact.

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[1] Thompson, *Handbook for Workers with Young People*, Chap. XII, The Abingdon Press, New York, 1922.

Furthermore, young people are often confused because the churches do not maintain uniform standards regarding dancing, card-playing, and other forms of amusements. It is not enough that one church set up a high standard. It should strive for uniformly high ideals.

Restrict the use of artificial motives.—Prizes, awards, and merits may be used to reenforce or stimulate play motives. They should never be used, however, in such a way as to supplant or destroy real or true motives. If an individual participates in a game in order to win an inherently valuable or costly prize, he is apt to lose the spirit of play. The acquisition motive takes its place. His attention and interest are transferred from the game to the prize. He plays to win, not the game, but the valuable trophy. The natural appeal of the play program is lost sight of. Competition under these circumstances may not yield the fullest recreational values.

In all athletic and other games use ribbons rather than gold watches to designate the winners.

If, for instance, a prize of a forty-dollar kodak is offered to a troop of Boy Scouts for the best picture taken at camp, the three Scouts who are already good amateur photographers, the very ones who do not need to have their interest in photography stimulated, are the ones, and the only ones, who will enter the competition. The others, whose interest needs to be stimulated, do not strive for the prize. They know, beforehand, that it would be of no use for them to do so.

As far as practicable, let the awards be given to groups rather than to individuals. If they are given to individuals, let them be awarded in such a way and let them be of such nature that they will appeal to the large number who need the extra stimulus rather than to the favored few whose interest is already keen.

CHAPTER VI

THE ART OF PLAY SUPERVISION

IMMEDIATE VERSUS ULTIMATE OBJECTIVES

RECREATIONAL LEADERSHIP IN PRACTICE

Make definite and thorough plans for each occasion.

A church social for high-school students.

1. *Personnel and other conditions.*
2. *Aims.*
3. *Program.*

A church party.

1. *Personnel and other conditions.*
2. *Aims.*
3. *Program.*

A party for students in the Junior Department of Sunday school.

1. *Personnel and other conditions.*
2. *Aims.*
3. *Program.*

FURTHER DETAILS IN RECREATIONAL LEADERSHIP

Importance of the first event.
Clearness in giving directions.
Orders from headquarters only.
Capitalizing mistakes.
Let all participate.
Create a vacuum around the "smartie."
Secure discipline through group action.
How long to play a game.
Music and rhythm.
Control through mental alertness.

We may either smother the divine fire of youth or we may feed it. We may either stand stupidly staring as it sinks into a murky fire of crime and flares into the intermittent blaze of folly, or we may tend it into a lambent flame, with power to make clean and bright our dingy city streets.—*Jane Addams.*

CHAPTER VI

THE ART OF PLAY SUPERVISION

DISTINCT from the general or administrative principles noted in Chapter V, there are others that suggest the proper mode of procedure in achieving immediate results. It is one thing to plan a program for the entire year but quite another matter to direct the activities on a particular social or recreational occasion. The general principles apply to the broader aspects of the director's work. They help him to define what he hopes, ultimately, to accomplish. They set a standard toward which he can work through the year or through a series of years.

IMMEDIATE VERSUS ULTIMATE OBJECTIVES

But the detailed rules of leadership which follow, define his relations to specific play groups. They suggest how to lead children, young people, and adults in their play. To be the inspiring genius of a particular occasion involves a technique that can be studied and mastered. Those who have had wide experience in awakening and guiding the play spirit in camps and cantonments, in churches and on playgrounds have developed an art of leadership which is suggested in the following principles.

RECREATIONAL LEADERSHIP IN PRACTICE

Memorized rules and principles, however, should never become so obtrusive that leadership is stilted, didactic, and mechanical. It is not as important that principles be observed as that people achieve the maxi-

mum of relaxation and pleasure. The self-consciousness and strain which one experiences when driving an automobile for the first time is not unlike the attitude of a recreational leader whose attention is focused upon modes or forms of procedure rather than upon ends and atmosphere. The following principles, therefore, should be mastered and then forgotten or kept only in the background of one's thinking.

1. Make definite and thorough plans for each occasion.—That is, take into account (1) the nature of the occasion, (2) the persons who are to be present, (3) how much time ought to be consumed, and (4) the conditions under which the program is to be carried out. In the light of such factors as these, select the games, stunts, songs, plays, etc., which are to be used.

Special attention should be given to item three—the time element. It is a mistake to let the program of play go on and on until interest dies out because of fatigue or until the approaching hour of the last train or street-car home brings the occasion to a reluctant close. A carefully planned program is the best safeguard against the dissipation of late hours.

The following detailed suggestions of programs for typical occasions are intended to be suggestive of how source materials such as are found in Section II can be used to secure variety and unity.

A church social for high-school students.—*1. Personnel and other conditions.*—This is to be a Friday evening social, given at the church to the high-school students. It is the second week after the fall term has opened. The first Friday evening was given over to a general reception to all high-school students and faculty at the high-school building and under high-

school auspices. By agreement, tne churches of the city have right of way on this evening. Many of the young people are strangers in town. They do not know each other as well as they should nor do they feel at home at the church. There are seventy present—thirty boys and forty girls. The program is to last two hours, from eight to ten.

2. *Aim.*—The aim of the social is threefold: (1) To help the young people get acquainted with each other; (2) to leave with them the impression that the church is wide-awake, friendly, interested in the high school, and that it is a place where most enjoyable kinds of recreation can be found; and (3) to help them enjoy two hours of wholesome mental relaxation.

3. *Program.*—The first game is "I, Yes, or No" (No. 1). This may be followed by an Athletic Meet (No. 43). "Scouting for Words" (No. 92). Refreshments.

A church party.—1. *Personnel and other conditions.*—There are thirty persons present ranging in age from fourteen to forty-five. People have not been used to mixing. The older people have not developed the play spirit, and are almost antagonistic to the play idea. They do, however, want to do something to get the interest of young people who have drifted away from the church. One of the reasons the young people have been dropping out of church is because of some opposition, perhaps just, to some of their social gatherings.

2. *Aim.*—It is the aim of the entertainment, (1) to show the older folks that a sane program may be put on and (2) to show the younger folks that good times can be had without violating what the older people believe to be the proprieties of such occasions.

3. *Program.*—Matching proverbs (No. 10); Grand

March figures (No. 15); Buzz-Fizz (No. 82); Guess Who (No. 69); Sculptured Figures (No. 116); Alphabet Game (No. 78); State Directory (No. 117); O, Smile! (No. 90); Blanket Guess (No. 79).

A party for the students in the Junior Department of Sunday school.—*1. Personnel and other conditions.*—There are present thirty boys and girls from the Junior Department of the Sunday school. The party is to be held in the church parlors on a Saturday afternoon from three till five o'clock.

2. Aim.—(1) To give all a good time; (2) to help the new members to feel at home in the department; and (3) to increase the loyalty of all to the teachers and the school.

3. Program.—Animal Hunt (No. 8); Japanese Tag (No. 18); Jacob and Rachel (No. 25); Potato Race (No. 30); Nuts in May (No. 27); Spin the Platter (No. 31); Cobbler, Cobbler, Mend My Shoe (No. 32); Trades (New Orleans) (No. 35); Blind Man's Buff with Wand (No. 36); The Mulberry Bush (No. 39).

FURTHER DETAILS IN RECREATIONAL LEADERSHIP

In addition to the above principle, that definite plans should be made for each occasion, the following ten rules should be observed:

2. Importance of the first event.—*The first game or opening event in the program should awaken the play spirit and arouse eager anticipation or expectancy with respect to what is to follow.* Such games are often called "ice-breakers." They might be called "curtain-raisers." They are the signal for everybody present to enter heartily into the occasion. They give tone or atmosphere to the entire program. They are important not only because of what they involve in the way of activity

but also because they are a prophecy of what is about to happen.

Individuals differ greatly in their ability to make the transition from work to play, from seriousness to gayety, from strain to relaxation. Some carry the sense of responsibility and care with greater tenacity than others.

A careful observer will notice some persons who do not relax until the evening's program is drawing to a close. Such persons constitute a particular problem for the recreational leader. They suggest the practical necessity of making, at the very beginning of the program, an irresistible appeal to the latent spirit of play. The success or failure of many a program has been determined by what has happened during the first fifteen minutes. The battle is half won if the leader can make everybody *feel like playing* as the program begins. This is often done by an irresistible appeal to the sense of humor or by an exhibition of contagious good cheer and optimism.

The leader who is burdened with a sense of details —who has just so many games which he is bent upon having the people play—who makes his announcements and gives his directions in sepulchral tones, hanging a bit of crape upon each sentence, defeats his own purpose. The stern, exacting teacher of games or director of play programs prevents the players from entering into that wonderful spirit of laughter or relaxation in which expression is spontaneous and all self-consciousness is set aside. They cannot see the game for the rules.

At a certain banquet a bald-headed toastmaster was about to introduce a speaker having a heavy shock of wavy hair. "Ladies and gentlemen," he said as he launched the speaker upon an ocean of applause, "the

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speaker who is about to address you is a famous man. He is famous for his crocheted hair!" After the applause had died down the speaker began: "Ladies and gentlemen, I would rather have crocheted hair than hair that is 'nit'!" It is needless to say that the audience entered immediately and heartily into the spirit of play.

The leader, however, must not mistake boisterousness for contagion nor "pep" for enthusiasm nor ostentation for real leadership. Enthusiasm to be contagious needs to be well controlled. In order to inspire confidence there must be reserve strength. The leader who would manage the situation so as to realize the highest play values does not need to parade himself and his ideas—making them the focus of attention. *His task is to direct attention to the play program and to cause the players to enter heartily and without self-consciousness into it.* Hence the necessity of his being suggestive rather than dictatorial, tactful rather than obtrusive. Many an inexperienced leader stands between the players and their best play. They see too much of him and too little of his program.

3. Clearness in giving directions.—*Let all directions for playing games be given with clearness and simplicity.* One of the quickest and most effective ways to dampen the play spirit of a group is to have the leader make mistakes in giving directions or to give them in such a feeble or complicated way as to leave the players confused and consciously ignorant. The player who did not hear or understand the directions is like the noted gentleman who was all dressed up but had no place to go. By all means, let the directions be carefully, accurately memorized and then enunciated with clearness.

Let the leader explain the game in such a way as to inspire confidence. The player who is in greatest need

of receiving definite instructions may be the one most difficult to reach. Be sure to have perfect attention while the directions are being given. Do not hesitate to repeat them. There is wide variation among individuals with respect to ability to grasp the details of a series of instructions. Aim to reach the slowest or most stupid individual in the group. Give opportunity for questions from those who did not quite understand. Be gracious under all circumstances. If the game is somewhat different from an old familiar one, be especially careful to explain the points of variation. Remember that mental alertness, the essential characteristic of a recreational leader, is not a universal trait.

In giving directions before the game is played, the leader should reflect the spirit of the game rather than assume a long-faced, serious, stern, didactic mood. If the giving of directions is long drawn out, the players lose interest. What difference if the king's English is murdered so long as the ideas "get across"? The occasion is more than the game. The mental state of the players is the important thing. A game well explained finds the players with accurate knowledge how to proceed and *also with minds eagerly set upon carrying it through.* If there are several who are familiar with the game, scatter them among the uninitiated. But after the game has started be very careful about calling a halt, reprimanding those who have made errors, or starting all over again. Just as the musical leader destroys the spirit of worship by scolding the singers who failed to hold a certain note for the required number of beats, so the recreational leader can rob a game of all its fun by stressing overmuch the directions for playing it.

4. Orders from headquarters only.—There are

many reasons why the recreational leader, on a particular occasion, should leave the impression that he, himself, is the source of all play instructions. If suggestions of what to do come from several sources, confusion is the inevitable result. Except in very unusual cases, the director should not delegate to others any part that will decentralize or disperse the inquiries of the group. As a leader of play he must have direct contact with all. Unity is thus achieved.

But his problem is not only that of maintaining order. He must create play morale. His own contagious play spirit must be caught by all who are to enter heartily into the program. Play suggestions are like vaccination. Sometimes they "take" and sometimes they do not. The recreational leader's ideas and suggestions must "take" if the greatest success is to be achieved. Hence they must all come directly from himself. They need the backing of his own vivacious personality. There are some responsibilities that he cannot delegate to others.

5. Capitalizing mistakes.—*Mistakes can often be turned into assets rather than liabilities.* Should mistakes be painstakingly corrected or turned immediately into assets? That depends upon the nature of the mistake. If it results in confusion or hopeless disorder and personal embarrassment that cannot be turned into good account, the need of additional coaching is evident. But if the spirit of play is really awakened, mistakes are apt to become occasions for laughter and wholesale coaching which add much to the fun of the occasion. Perhaps the one who made the mistake can be penalized, much to the amusement of all. Of course mistakes should be anticipated and avoided as far as possible. If the game has been planned properly, the

greatest enjoyment will result when it is played according to the rules. But rules should not stand in the way of everybody's having a good time.

Then, too, it makes some difference who it is that has made the mistake. Individuals of high professional or social standing and who submit to being balled out because of their stupidity, lack of attention, or awkwardness, thereby leave with others a sense of temporary superiority which has been described as "a grand and glorious feeling." A leader can do many things in a spirit of fun, which in other circumstances would be impossible or, at least, very hazardous. To see a dignitary balled out for some minor error and to note his spirit of good sportsmanship in not getting peeved, adds much to the interest of an occasion.

6. Let all participate.—*Strive to enlist the active participation of all rather than of the few who are most skillful and ready to enter into the games.* Critical onlookers should be gotten rid of both for their own sake and also for the sake of the active participants. Spectators have a right to witness an entertainment of course; but when the evening's program is made up of games for all, "spectatoritis" should be avoided as though it were poison ivy. There should be no slackers, no aristocrats, no autocrats, and no nonparticipating stockholders, but all democrats, actively interested and ready to cooperate in making the games successful.

But what can a leader do when there are only thirty people present and these range all the way from four to sixty-eight years of age? This is exactly the situation in many rural churches and on some occasions, in almost every church. The wider the variation in age and play interest the greater the difficulty in securing the active cooperation of all. In such circumstances

the leader may divide the group and have two kinds of games going on at the same time. He may stress entertainment features, appealing to the most elementary play motives, or he may have to use some games knowing that only a majority of those participating will fully enjoy them.

7. Create a vacuum around the "smartie."—In nearly every church group there is one person who thinks too highly of himself. On social occasions he "behaveth himself unseemly." He has an exaggerated notion of his own native ability. His chief source of enjoyment is found in being "smart." He may possess considerable mental alertness, but he has a disposition to use it to the annoyance or embarrassment of others.

The recreational leader will solve this problem—and in many instances it is a real problem—by directing attention away from Mr. Smartie. Ignore him. Create a social vacuum about him. Never choose him for a conspicuous place in the game. What he most needs is the suffocation cure. Outwit him by creating a center of interest in which he cannot participate.

8. Secure discipline through group action.—The director of the play 'spirit of a group is frequently called upon to use a different kind of group spirit for purposes of discipline. A "smartie" may be shrewd enough to sense a situation and sensitive enough to change his attitude. But sometimes the leader discovers the presence of an individual whose motives may or may not be bad but who deliberately interferes with the program of play. Even a gentle, indirect hint that he is not playing the game does not cause him to mend his ways.

In such circumstances the director should never permit himself, as an individual, to deal with the case. His

greatest resource is not his own authority but, rather, the group's conscious search for pleasure. Manage the situation so that the group will recognize the offender in his true light, as an outlaw, a disturber. Their common indignation will find expression in some effective way. Group discipline is more effective than discipline administered directly by the leader himself.

9. How long to play a game.—*Vary the program by selecting different types of games, each being used for a specific purpose.* If muscles have become tired, change to games that sharpen the wits. Introduce surprises. Monotony is the arch enemy of interest. Continuous appeal to a single play motive, even if that appeal is made by many different though similar games, tends to destroy the play spirit. Let the leader plan a balanced ration. Do not try to make the meat course a substitute for the whole dinner.

In discussing the subject, "How Long to Play a Game,"[1] Miss Edna Geister points out that there are several definite purposes to be achieved through the evening's program. Each game selected is intended for a particular purpose. Some games serve as ice-breakers. They are used to get everybody into the mood of play and to enlist the hearty cooperation of all. Others are intended to make people laugh, laugh heartily and thus achieve complete relaxation. Still others combine rhythm and laughter that the larger benefits of recreation may be secured. After one purpose has been realized drop the games that have served that end and start in with a new objective. A well-planned evening involves a varied program.

10. Music and rhythm.—The right kind of music

[1] *Ice-Breakers and the Ice Breaker Herself*, George H. Doran Company, 1921 edition, p. 149.

makes a direct and, usually, an irresistible appeal to the play spirit. When it is used properly, young people follow its charm like the children of Hamlin Town, fascinated by the Pied Piper. I do not mean jazz or stilted performances on the piano, but music—music that stirs the imagination and quickens sentiment, music that suggests marching and singing and hearty relaxation. The kind of music that creates the atmosphere of recreation can cause the most hardened disbeliever to accept the gospel of play. Rhythmic games like "The Farmer in the Dell," "London Bridge is Falling Down," or "Oats, Peas, Beans," break out spontaneously among children and suggest the native charm and spell of music and rhythm.

Rhythmic games and marching to music had a prominent place in the play of primitive peoples. Every nationality seems to have evolved a typical rhythmic game or games that are expressive of ideals and traditions of long standing. They are as distinctive and honorable as folklore. The degeneration of these ancient forms of rhythmic play into the modern dances is a tragic and humiliating story. To reclaim music and rhythm for honorable and profitable use is a responsibility which every director of social and recreational life must face. To associate rhythm with vulgarity is to join together what nature intended to keep apart. Let us now return to sobriety and good taste! The bars have been let down long enough. Let the churches help to put up the bars again and keep out this motley horde of copartnership contortions by teaching their young people how to respond to music and rhythm with decency and beauty and order!

11. **Control through mental alertness.**—No recreational director can foresee all of the situations that are

going to be created during an evening's program. The best-laid plans are apt to go awry unless all of the guests are stupid and docile to a pathetic degree. The director is usually in control of a very alive and complicated situation where youthful personalities are reacting to each other. Hence the necessity of mental alertness. The successful leader is just one jump ahead of all the others all the time. They are kept busy keeping up to him.

This mental quality is not boisterousness. In order to direct the play activities of others the leader does not necessarily have to excel them all in blatant physical vigor. He who controls himself is the one who is fit to control others. The leader's own enthusiasm is not void of definitely conceived ideas of what it is all about. His aims are so clearly understood and the means needed to achieve those aims are so familiar to him that his enthusiasm never runs wild. His exuberance of energy never ceases to be purposeful. His success consists in his power both to awaken and to direct or control the play spirit of the group.

CHAPTER VII

COMMUNITY ASPECTS OF RECREATIONAL LEADERSHIP

The recreational resources of the community.
Avoiding duplication and competition.

COMMUNITY ORGANIZATION FOR RECREATION—CITY

COMMUNITY ORGANIZATION FOR RECREATION—RURAL

Recreational programs.
A year of recreation.

What shall it profit a city to gain the whole industrial and commercial world and lose the souls of its boys and girls?

CHAPTER VII

COMMUNITY ASPECTS OF RECREATIONAL LEADERSHIP

In Chapter V it was pointed out that the director of social and recreational activities in the local church cannot confine his activities to this single institution. There are community-wide interests that demand his attention. No single church can conduct a completely successful program of recreation if its attitude is one of disregard for the programs being carried out by other institutions within the same community. There are points at which inter-church or other community relationships need to be considered. Recreational standards or ideals should be supported by the widest possible public sentiment. The social relationships of the young people should not be the cause of moral embarrassment.

If the young people of one church are expected to maintain a certain high standard of recreational morality and those of another church face less severe requirements at this point, a distinct disadvantage, confusion, and embarrassment will result. The temptation will be for all the young people of the community to measure down to the lowest level of community respectability. Of course, in many outstanding exceptions, this temptation will be overcome. But nevertheless there are practical considerations which suggest the advantage of having uniform standards throughout the community.

The director of recreational and social life in a local church should become a positive factor in the leisure-

time affairs of the whole community. If he is tactful in formulating policies and in making his social contacts, his knowledge and skill will be taken advantage of by institutions and organizations other than his own. To know the recreational needs and possibilities of the entire community[1] is scarcely less important than to know those of his own church.

The recreational needs of unchurched people of the community constitute a distinct phase of the director's responsibility. The Christian Church is not a self-centered institution. It is the custodian of truth that has world-wide application. Its ministry is intended to reach all the people. Its doors swing outward. The abundant life not for the few but for the many is the goal of its endeavor. It would be un-Christ-like for the director to so delimit his objective as to have it include merely an ideal recreational program for a favored few. Indeed, one of the most enjoyable items in the play program of any church consists in providing recreation for others. The motive of service is not incompatible with the play motive. To help elevate the leisure-time standards of the whole community is a vital and necessary form of service.

The recreational resources of the community.—The extent and variety of the recreational program

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[1] For suggestions concerning the mode of procedure and the value of a recreational survey, consult the following:

Cleveland Recreational Survey, seven volumes, 25 cents each. "Delinquency and Spare Time," "School Work and Spare Time," "Wholesome Citizens and Spare Time," "The Sphere of Private Organizations," "Commercial Recreation," "Public Provision for Recreation," "Summary."

Department of Surveys and Exhibits, Russell Sage Foundation, New York, publishes several pamphlets and gives advice on the making of such surveys.

Hanmer and Perry, *Recreation in Springfield, Illinois*, Russell Sage Foundation, New York, 1914.

Madison, "The Four Lake City," recreational survey, Board of Commerce, Madison, Wisconsin, 1915.

needed by the members of a single church are such that the resources of the whole community are needed in order that they may be supplied. The director himself, unaided, cannot supply the necessary leadership and equipment, nor can he secure additional voluntary leadership adequate to put on a comprehensive program for the constituency of a local church in an ordinary American city. That program must take into account all of the recreational needs of the people. But these needs are so numerous and so varied that the whole project becomes a practical impossibility when conceived exclusively in terms of the local church.

The needs of some members of the church can be met best by commercial amusements such as the motion pictures or excursions. But the necessary censorship or supervision of these types of recreation can be supplied only on a community basis. The athletic needs of those in the Senior and Young People's Departments of the church school can be met in the most satisfactory way only through interchurch leagues or tournaments. Flower and vegetable exhibitions, so essential in carrying through a successful program of gardening, need the support and participation of all the people of the community whose recreational interests lie in this direction. There are few churches that have sufficient resources to supply the necessary "normal" training for those recreational leaders who are needed to supplement the work of the paid director.

There are a few programs and organizations that have been formally recognized by the larger denominations, that enjoy nation-wide publicity and that are already being used in the churches. They are backed up by national programs of promotion. In those localities where the Boy Scouts or Camp Fire Girls are maintained

in the churches of more than one denomination some form of inter-church activity is inevitable. The work done in scouting or camp fire craft in one church may be a stimulus to that which is done in another. If the director is also a Scout Master, community responsibility will be inevitable. He may function as the servant of the local council and upon various council committees.

Avoiding duplication and competition.—In the interest of simplicity and economy, duplications should be avoided. The aim of the recreational director is merely the best use of the leisure time of those for whom his programs are planned. He must ascertain, therefore, how much of the leisure time of his people is already preempted by activities that are administered by other institutions. He dare not assume an attitude of indifference or of intentional ignorance toward them. As a church officer he cannot presuppose the right to monopolize all of the leisure time even of his own constituency. But in order to ascertain the range of his responsibility, he must know sympathetically all of the other recreational projects. Furthermore, there are some types of play that are most successful when there are a large number of participants. Holiday pageants, winter carnivals, and community singing[1] are usually dependent upon a larger number of participants than can be supplied by the ordinary church. Old Home Week is most successful when projected on a community basis.

COMMUNITY ORGANIZATION FOR RECREATION—CITY

The outline or organization given on page 109 suggests the nature and variety of leisure-time activities found

[1] Bartholomew and Lawrence, *Music for Everybody*, The Abingdon Press, New York, 1920.

Normal Courses	*Athletics and Sports*	*Dramatics and Pageantry*	*Social Activities*	*Recreational Centers*	*Gardens*	*Outings*	*Commercial Recreation*
I. Recreational Leadership (Introductory Course)	Tennis	Holiday Celebrations	Clubs—Woman's, Literary, Current Events	Public Baths	School	Summer and Winter Camps	Movies
II. Dramatics and Pageantry	Volley Ball	Carnivals—Water, Ice, Winter	Forum	Community Centers	Home	Clubs—Hiking, Bicycle, Kodak Nature Study	Dance Halls
III. Children's Games and Plays	Baseball	Community Music	Larger use of the School Plant	Gymnasium	Vacant Lot	Children's Outings	Pool Rooms
IV. Boys' Activities—Boy Scouts, etc.	Basket Ball	Concerts	Old Home Week	Reading Room	Shows—Vegetable, Flowers	Vacation Activities	Theaters
V. Girls' Activities—Camp Fire Girls, etc.	Clean Sports Federation	Historical Pageants	Fraternal Organizations	Public Library	City Beautiful Movement		Excursions
VI. Story Telling	Junior Athletics	Festivals	Neighborhood and Community Gatherings	Municipal Concert Hall	City Parks		Amusement Parks
VII. Athletics and Coaching	Track Events	Community Drama		Y. M. C. A. and Y. W. C. A.			Social Rendezvous
VIII. Out-Door Cooking, Camping	Field Events			Boys' Clubs			County Fairs
IX. Social Psychology	Tournaments			Scout Headquarters			Shooting Galleries
	Church Leagues			Play Ground Association			Aviation Fields
	School Leagues			Club Houses			Radio Stations
	City Leagues			Civic Theater			
	Aquatics						
	Supervised School Athletics						
	Physical Education Classes						

in the typical American city. They are grouped under seven categories: (1) Athletics and Sports, (2) Dramatics and Pageantry, (3) Social Activities, (4) Recreational Centers, (5) Gardens, (6) Outings, (7) Commercial Recreation.

A glance at this array of leisure-time activities will suggest the impossibility of any one person's furnishing adequate leadership for such a program. A vast amount of voluntary or avocational service is needed. To train the necessary voluntary and nonpaid leaders is one of the primary responsibilities of the recreational director. In order to make this kind of training possible, courses of lectures with demonstrations and field or practice work should be provided in the subjects indicated. In the ordinary community training school where a three-years' curriculum is provided, Courses I, III, IV, and V might be given the first year; VI and VIII the second year; and II, VII, and IX, the third year.

COMMUNITY ORGANIZATION FOR RECREATION—RURAL

The chief difficulty that stands in the way of a suitable program of recreation in the rural and small community is the lack of trained leadership. The program is not large enough to support a full-time supervisor. Leadership will come naturally from the ministers of churches, county Y. M. C. A. secretaries, school teachers or principals.

After having secured a leader, the first step in the development of the program is to find out the real boundaries of the community and to include in the proposed plans all the people who are within those boundaries. The recreational program, if properly conducted, will make a significant contribution to the life and happiness of the people if it can but destroy some

of the social antagonisms which are the curse of so many rural communities.

Recreational programs.—There are several ways by which an organization can be created and charged with the responsibility of carrying out a recreational program. As far as possible plans and suggestions should come from within rather than from without the community. A public meeting can be held following an entertainment or some other popular gathering and an organization affected with appropriate committees such as (1) Program Committee, (2) Athletics Committee, (3) Boys' Work Committee, (4) Girls' Work Committee, (5) Lyceum Course Committee, (6) Music Committee, etc. The election of officers and appointment of a committee on by-laws and constitution should precede the adoption of any definite plans.

Some of the types of activities that have been used successfully are as follows:[1]

Old Settlers' Meeting. Make special effort to have all pioneers receive personal invitation. Have two or three speak on such subjects as "The First School Here," "How Farm Methods Have Changed in Sixty Years," "Our Good Times of Fifty Years Ago." Later play games previously suggested by old settlers. Revive some old-fashioned games.

Spelling Bee. The contest may be boys against girls followed by men against women, school children against adults, or mixed groups against each other. Have rules thoroughly explained. Stick to them. It is often advisable to have some one besides the teacher pronounce the words.

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[1] Community Service, *Rural and Small Community Recreation*, p. 114, New York City, 1921. Used by permission.

Father and Son Debate. Get two or three of the best speakers on each side. Choose an interesting and timely subject. Help them find material, also to organize it. Be sure that the two teams agree upon rules of procedure, time, etc., before evening of debate. This meeting may be made unusually interesting. Follow debate with games or stunts in which all may participate.

Musical Program. Community singing, children's chorus, young people's quartet or chorus, soloists' talent from out of town. Follow with games.

"Live Longer" Meeting. Have children make posters, rimes and jingles on health subjects. Probably a doctor or nurse from the near-by town will give the address of the evening. Ribbons might afterward be awarded to the three best posters.

Community Christmas Tree.

Men's Program. Songs, short play or minstrel show, dialogue, recitation, speech, games, refreshments. The program should be in charge of men and boys.

Rural Fair. Must be planned many weeks in advance. May be held at school, hall or home. Exhibits: children's hand work, school work, club products, pets, adults' exhibits of canned and baked goods, fancy work, fruit, vegetables, grains, poultry, live stock. Give wide advertising so other communities may be represented. If big fair is too great an undertaking, an exhibit of school work, pets and home work of children may be held the first year. The larger fair can be worked up the second year.

Community Reunion. The best time for this is probably during the holiday season or in the summer when

many come home or are visiting. Have special features for those who have been away. Some can take part in the program; all can join in games or special stunts. The names of some can be used for charades. Committee in charge plans all details toward making those who have been away feel that they are welcomed back by neighbors and friends.

Patriotic Evening. Decorate with flags that children bring, bunting, crepe paper, historical pictures. Mass singing of patriotic songs. For variety, women and girls sing, then men and boys.

Two or three short talks on "How Patriotism Is Tested in Times of Peace."

Music.

Patriotic address or play.

Oath of allegiance to flag.

"The Star-Spangled Banner."

Even games and refreshments may be given a patriotic tone: national march, flag relay, all American refreshments.

Inter-Community Chautauqua. This has been done in this way:

Three neighboring committees prepare an evening's entertainment.

Each gives program in all places on circuit.

Inter-Community Chorus. A director has charge of the choruses in about four centers. The combined groups form one large chorus which gives the concert or cantata in all centers represented. If a capable director can be found, this may be worked out with excellent results.

A year of recreation.—Some rural communities in

Warren County, Ohio, have worked out the following scheme of year-'round activities:[1]

September

1. Institute conducted by Community Service concluded with General Community Play Day.
2. Organization Story-telling Club.
3. Organization Games and Play Leaders Club.
4. Organization Community Music Club.
5. Organization Dramatic Club.
6. Organization Forum.

October

1. Community Fair and Play Day.
2. Regular meeting of each local Community Service Club.
3. Organization Hiking Clubs:

Bird Clubs	Camera Club
Botany	Treasure Hunt
Walnut Hunt	

4. Celebration Columbus Day.
5. Game Night—Mardi Gras, Halloween.

November

1. Armistice Day Celebration.
2. Pilgrim pageant celebrating the three hundredth anniversary since landing of Pilgrims.
3. Special Thanksgiving stories in schools, churches, etc.

December

1. Organization of winter sports.
2. General development of indoor games.
3. Community Christmas Tree: carol singers, candle signal in windows.

[1] Community Service, *Rural and Small Community Recreation*, pp. 122ff., New York City, 1921. Used by permission.

January

1. New Year's Eve Party—old customs.
2. Continuation winter sports and indoor games.
3. Organization debating society to prepare for county debate to be held in late spring.
4. Home-talent entertainment under auspices of dramatic club.
5. Coasting parties.
6. Ice or Snow Carnival.
7. McKinley Day.
8. Music Memory Contest.

February

1. Community Chorus entertainment.
2. Ohio Admission Day.
3. Celebration Lincoln's, Darwin's, or Washington's Birthday.

March

1. Boy Scout entertainment—Saint Patrick's Day party.
2. Indoor community box supper and games and spelling bee.
3. Audubon Club organized.
4. Easter sunrise celebration: carols, egg rolling and hunts.
5. Kite Tournament—Manual training for kites.

April

1. Organization of horseshoe pitching league.
2. Organization of volley ball and indoor baseball leagues.
3. Organization of botany hiking club under Scout masters or botany teacher to continue through spring and summer.

4. Marble and Top Tournament.
5. Baseball and Indoor Baseball.

May

1. May Day Festival and games.
2. Good crop celebration with an address by county agent and State agriculturist, and inaugurate farm products contest among school children.
3. Playground Institute.
4. Croquet.
5. Mother's Day.
6. Memorial Day.

June

1. Flower Carnival.
2. General school exhibit including home economics, manual training bird house contest.
3. Organization playgrounds, vacant lot play.
4. Volley Ball Tournament.
5. Flag Day.

July

1. Horseshoe Tournament.
2. Fourth of July celebration and Play Day.

August

1. Croquet Tournament.
2. Community Picnic and Play Day.
3. Star-study parties.

September

1. Labor Day.
2. Two and three-day Community Fair including:
   a. Community games.
   b. Community music.
   c. Exhibit farm products.
3. Geological hikes.

CHAPTER VIII

GOOD TIMES FOR CHILDREN

Some Guiding Principles

Self-assertiveness in play.
Definiteness in aim.
Skill in the use of tools.
Collections and sense of ownership.
Need of adult supervision.
Interest in running games.
Mechanical and geometrical puzzles.
Reading, a source of pleasure.
Close contact with nature.
Fondness for pets.
Trial of mental powers.
Crude forms of humor.
Dramatic imitation.

Games Children Like Best

Table games.
Active games.
Dramatic and imitative plays.
Constructive work.
Singing games.
The favorites.

"Happy hearts and happy faces,
Happy play in grassy places;
That was how in ancient ages
Children grew to kings and sages."

—Robert Louis Stevenson.

CHAPTER VIII

GOOD TIMES FOR CHILDREN

THE director of social and recreational life will be called upon frequently to supervise children's parties and other recreational activities for boys and girls in the Junior Department or for the younger children. The recreational interests, capacities, and needs of the children are the guiding principles in selecting the types of games and other activities to be used. The church should know how to make its little ones happy as well as reverent and obedient.

SOME GUIDING PRINCIPLES

The most important facts and principles to be reckoned with in the supervision of the play of these younger children are as follows:

Self-assertiveness in play.—A spirit of independence and of self-assertiveness is usually seen in the play of juniors. These children are investigators. They like to make discoveries, each one for himself. Regard for self comes before ability sympathetically to appreciate another's point of view. As individualists, they are absorbed in types of play that center in their own enjoyment. Social bonds are beginning to make substantial appearance, though the group of boys of this age resembles more a pack of wolves than a society of highly civilized grown-ups. This is the age of rough-and-tumble. There should be plenty of physical activity.

Definitiveness in aim.—There is an increasing purposefulness, a greater clearness and definiteness of aim,

together with better practical judgment regarding the means of achieving it. These boys and girls are not particularly interested in merely throwing stones or snowballs. They want to hit something. Merely going for a walk is uninteresting. What they want is to arrive at a cave or the bank of a river. Something must be achieved. The total experience must be brought to completion.

Skill in the use of tools.—There is a rapid development of skill in the use of tools. Every father and mother knows how difficult it is to keep the hammer, the saw, the box of nails, the screwdriver, and the hatchet from getting "lost." To become hammer-wise or saw-wise during these years is to reap some of the rewards of play. The sight of some good tools is often all that is needed to awaken the play spirit. Woodworking tools make a strong appeal to boys, while girls, like their sister squaws, are fond of beadwork, basketry, and other kinds of domestic handwork. Handwork, therefore, will have a large place in the play program for these children.

Collections and sense of ownership.—Children take keen interest in making collections of various things and in holding them as their own. The sense of ownership is a source of real delight. All sorts of articles that awaken a sense of value, that can be compared with each other or contrasted, are hoarded in what is conceived to be a safe place. These hand-picked valuables seem to be necessary accessories of this child's growing personality. They dignify and elevate his self-consciousness. Many a happy hour has been spent in looking over and handling the contents of a treasure box or in adding one more specimen to a collection of birds' eggs or butterflies.

Need of adult supervision.—Whatever play groups or clubs are formed then are apt to be held together rather loosely and are very dependent upon adult supervision. The tendency to form gangs usually appears about the tenth year except in rural communities. The popularity of group games increases. Self-interests are still prominent in the first stage of the development of group consciousness, but the projects are usually vigorous and awaken a loyalty that often borders on the heroic.

Interest in running games.—Such interest culminates during these years. Skating, coasting, hunting, throwing, running, shooting, and, if opportunity is provided, swimming constitute a good share of the play of children in the Junior Department. Games that involve chasing, such as the many kinds of tag games, are of special interest and are well adapted to the physical hardihood found in these boys and girls. Vigorous muscular action is usually the method of expressing the play spirit. This is the reason why such games as prisoners base, hill-dill, bull in the ring, sheep fold, center base, fox and geese, hare and hounds, duck on the rock, cross tag, and various forms of potato races are popular with boys and girls of this age.

Mechanical and geometrical puzzles.—These toys make their strongest appeal during later childhood. They occasion a thrill of joy when the end has been reached or the purpose achieved. The element of pleasant surprise which is an essential part of this kind of play, is particularly appreciated. It is preceded by a period of suspense and growing intensity of attention which are well suited to this child's mental condition. The embarrassment or humiliation which adults face when unable to see through a conundrum is highly

satisfying to one who himself hopes some day to reach the estate of dignified maturity. For a moment it puts him in the place of seeming intellectual superiority.

Reading as a source of pleasure.—By the time children have reached the fourth, fifth, and sixth grades in public school they are able to read readily and with delight. It becomes a spiritual rather than a mechanical process. Attention is centered upon the message itself, not the means by which the message is conveyed. Furthermore, there is sufficient strength of imagination, intelligent regard for the laws of human conduct, hero worship and interest in other types of individuals, and desire for fact information, to make good stories and the more vivid historic narratives sources of real pleasure. Ideas of space, of time, and of physical causation are rapidly unfolding. This kind of play can be used to quicken the moral sense, to guide curiosity, and to inspire the spirit of respect and obedience.

Close-up contact with nature.—Experiences that involve getting closer to nature, such as hunting, tracking, camping, fishing, gardening, and the like, are first-rate kinds of play. The abundant, vigorous sense perceptions that come from close-up contact with things big and small suggests the reason why the typical little boy has such a good time at the big circus. Whittier's poem, "The Barefoot Boy," suggests how interested children are in squirrels, honey-bees, and flowers.

Fondness for pets.—This kind of play must not be overlooked. Eugene Field suggests that something is lacking in a boy who grows up with no friendship existing between himself and a pup. There is a call of life to life that guides many children in their play. Vigorous curiosity need not result in teasing or tormenting. Children easily catch the meaning of kindness. City

children, especially, appreciate an opportunity to play with living things in the country. For there is no springtime in the midst of lifeless bricks and stones.

Trial of mental powers.—Games that involve trial of the mental powers—practical judgment, memory, attention, observation—are very popular with children, provided that they are not too difficult. Hidden proverbs, conundrums, riddles, guessing games, and arithmetical games, such as dominoes, all make a spontaneous and vital appeal to the rapidly developing play interest of the child of this age.

A crude sense of humor.—The more elementary and crude forms of humor need to be understood by the director of children's play. Children are keen observers. They size up people and situations in unconventional but none the less accurate ways. They are especially fond of exaggeration, pleasant surprise, vigorous sensory crudities, and particularly showing up the weaknesses or limitations of grown-ups. Variations from conventionalities afford great delight. Even at this early age, variety constitutes the spice of life. Too much orderliness and never-ending dignity are a challenge to the mischief demon which lurks in every child's heart. It is one of the child's prerogatives—to keep his parents and teachers from growing old.

Dramatic imitation.—The so-called "period of make-believe" may vanish after the sixth or seventh year, but the dramatic impulse remains. It is crude and somewhat boisterous in its expression; informal, yet intensely vital. There is no more direct way into the heart of a story or of an important historic event than through dramatics. To impersonate a hero and act his part is to share his life and ideals. With very few suggestions, children of this age will get up a "show"

that might be criticized severely from the standpoint of technique but which at least suggests the glow of ardent, youthful spirits aspiring to lofty achievements.

Who can estimate the direct and abiding influence upon character for these children to realize how it feels to be a mother, a pioneer, a military hero, a brave sea-captain, or a policeman who loses his life defending the innocent? The ticket to the barn or attic show is a ticket admitting the spectator to the immediate presence of the future moral strength of the actors. Children's parties may well include a generous portion of dramatic play.

GAMES CHILDREN LIKE BEST

Some of the more popular games for children in the Primary and Junior Departments of the church school (school grades I to VI) are:

Table games.—Such as dominoes, jack straws, puzzles, mechanical toys, crokinole.

Active games.—These involve running, dodging, climbing, throwing, striking, kicking, balancing, swinging, teetering, sliding, jumping, swimming (under careful supervision) and tumbling.

Dramatic and imitative plays.—Stories that are properly selected may be acted out, though the leader should be careful not to be too strict in his emphasis upon details. It is the spirit of the story or of the play that is the chief thing.

Constructive work.—Here, again, interest does not center in details of workmanship. The earlier attempts to make play houses, tree platforms, huts, stores, kites, spool machinery, snares, willow whistles, water wheels, doll furniture, wind-mills, and all sorts

of raffia and rattan articles will be crude. But children enjoy it and it has very great educative value.

Singing games.—These are always welcome play suggestions, especially if the old favorites are included: *Itiskit, Itaskit; Muffin Man; Mulberry Bush; Did You Ever See a Lassie? Oats, Peas, Beans; London Bridge; Farmer in the Dell; Nuts in May.*

The favorites.—The following games, involving chasing, hiding, throwing, hunting, and shooting, are also very popular: *Hide-and-Seek, Puss in the Corner, Drop the Handkerchief, Have You Seen My Sheep? Tag, Hill-Dill or Pom-Pom Pull Away, Dare Base; Run, Sheep, Run; Follow the Leader, Black Man, Going to Jerusalem, Hoop Race, Potato Race, Bean Bags, Ring Toss, Bubble Blowing, Jacob and Rachel, Bull in the Ring, Prisoner's Base, Simon Says, Baste the Bear, Buzz, Three Deep, Black and White, Poison, and Dodge Ball.*

CHAPTER IX

SCOUTING UNDER CHURCH AUSPICES

Religious policy.

SOME FACTS ABOUT SCOUTING

Publications.

CHARACTER AND CITIZENSHIP THROUGH SCOUTING

The chief values of scouting.
Practical information.
Pre-vocational guidance.
Discovery and training of leaders.
Social contacts.
Mental discipline.
Adolescent virtues.

THE PINE TREE PATROL

The pine tree duty roster.
How to launch a Scout program.

"Dad, I've joined the Scouts."

"What? What are the Scouts?"

"Why, Dad, don't you know? Scouts go camping, and do first aid, and signaling, and go on hikes, and fight fires, and everything."

"Well, that's all right, but what has that to do with the Sunday school?"

"Why, our Scout troop is the Sunday school class. We're going to have Sunday school on Sunday and Scout work through the week, and we meet right at the church, and Mr. Simpson, the teacher, is going to be the Scoutmaster. Mr. Simpson's an old Scout himself, and has been camping lots of times, and he says this Scout troop is going to be a big thing in our church, and there's lots of things we can do. Some of the big fellows are going to be in the troop too; they'll be assistant Scoutmasters."

"Well, boy, that sounds good. Go to it! Wish the Sunday school had had something like that when I was a boy. Maybe I'll come down to church to see you some time."—*The Methodist Episcopal Sunday School and the Scout Movement.*

THE WESLEY FOUNDATION
AT THE UNIVERSITY OF ILLINOIS

CHAPTER IX

SCOUTING UNDER CHURCH AUSPICES

SCOUTING has become identified with the work of so many churches that the director of social and recreational phases of the church's activities is compelled to take its program into account. It is estimated that ninety per cent of the scout troops are organized in churches or because of the interest of church leaders. Several leading denominations have issued special circulars setting forth their policies of cooperation with the scout movement.[1]

Religious policy.—The religious policy of the Boy Scout movement is set forth in the following statement:[2] "The Boy Scouts of America maintain that no boy can grow into the best kind of citizenship with-

[1] The titles of some of these pamphlets are:

The Scout Master Speaks (a booklet of testimony by church leaders who are also leaders in the Boy Scout Movement), published by the Federal Council of the Churches of Christ in America, 105 East 22nd Street, New York City.

Methodist Episcopal Sunday School and the Boy Scout Movement, published by the Board of Sunday Schools of the Methodist Episcopal Church, 58 East Washington Street, Chicago.

Boy Scouts and the Church, issued by the Committee on Religious Education of the Northern Baptist Convention, Philadelphia, Pennsylvania.

Boy Scouts and the Presbyterian Church, prepared by the Assembly's Committee on Men's Work of the Presbyterian Church, U. S. A., 156 Fifth Avenue, New York City.

The Boy Scouts and Wesley Intermediate Bible Classes, published by the General Sunday School Board of the Methodist Episcopal Church, South, 810 Broadway, Nashville, Tennessee.

Scouting Under Catholic Leadership, by the National Catholic War Council, 1312 Massachusetts Avenue, Washington, D. C.

The Boy, the Church, and Scouting, published by the Congregational Education Society, 14 Beacon Street, Boston, Massachusetts.

[2] Twelfth Annual Report, page 3. This report of 142 pages was printed by Act of Congress and mailed as a Government Document to all scoutmasters and other officers. A limited supply of extra copies can be secured at National Headquarters, 200 Fifth Avenue, New York City, or through the applicant's Congressman.

out recognizing his obligation to God. The recognition of God as the ruling and leading power in the universe, and the grateful acknowledgment of his favors and blessings is necessary to the best type of citizenship and is a wholesome thing in the education of the growing boy. No matter what the boy may be—Catholic or Protestant or Jew—this fundamental need of good citizenship should be kept before him.

"The Boy Scouts of America, as an organized body, therefore, recognizes the religious element in the training of a boy, but it is absolutely nonsectarian in its attitude toward that religious training. Its policy is that the religious organization or institution with which the Boy Scout is connected shall give definite attention to his religious life. If he be a Roman Catholic Boy Scout, the church of which he is a member is the best channel for his training. If he be a Hebrew boy, then the synagogue will train him in the faith of his fathers. If he be a Protestant, no matter to what denomination of Protestantism he may belong, the church of which he is an adherent or a member should be the proper organization to give him an education in the things that pertain to his allegiance to God."

SOME FACTS ABOUT SCOUTING

The wide use which the churches are making of the Boy Scout program is suggested by the following facts:

During the year 1921 there were 7,185 church buildings used as the meeting places for scout troops. This is forty per cent of the entire number of places thus used. During the same year there were 2,484 clergymen who acted as scoutmasters. In the total of 16,910 scoutmasters who served during this year, only one occupation furnished a greater number than this. The

total number of troops registered at National Headquarters December 31, 1921, was 17,589; 9,060 troops are connected directly and officially with local churches. Of this number 2,407 are Methodist Episcopal; 1,346 are Presbyterian; and 924 are Baptist; 933 are Roman Catholic. The total number of scouts on the above date was 392,288. The number of scoutmasters, troop committee men, and other officers was 120,819. The grand total membership of the entire organization was 513,107. The grand totals for the six preceding years are as follows: 1920, 484,831; 1919, 462,781; 1918, 420,006; 1917, 356,609; 1916, 245,073; 1915, 182,303.

Since the organization of the Boy Scouts of America more than 3,000,000 American boys have subscribed to the scout oath: "On my honor I will do my best

1. To do my duty to God and my country, and to obey the scout law.
2. To help other people at all times.
3. To keep myself physically strong, mentally awake and morally straight."

Since it is a fundamental principle of the movement that a boy cannot become the best kind of a citizen without recognizing his obligation to God, only men who are willing to subscribe to this principle are entitled to certificates of leadership in the movement.

One of the striking educational aspects of the scout movement is seen in its system of awarding merit badges to first-class scouts and to scout officials for proficiency in sixty-nine different lines of activity. The list includes such subjects as carpentry, civics, dairying, first aid, hiking, surveying, scholarship, architecture, wireless, music, book-binding, pioneering. A substantial pamphlet literature has been created on each subject. The great value of this phase of scouting from the

standpoint of prevocational guidance is widely recognized. More than 325,000 merit badges have been awarded since this phase of the work was inaugurated. The total number of merit badges awarded during the year 1921 was 110,836. Interest in this aspect of scouting is rapidly increasing. During this year the ten most popular subjects were public health (7,465), personal health (7,325), firemanship (7,141), swimming (6,629), first aid (5,837), first aid to animals (4,618), pioneering (4,604), craftsmanship (4,395), safety first (4,185), cooking (3,862). The increase in the number of badges awarded during the first five months of 1922 was 41 per cent over those of the corresponding period of the preceding year.

The extent of the camping program of the movement is indicated by the following facts: In 1921, there were 322 camps maintained by first class councils. The daily capacity of these camps was 30,704. The number of troop camps was 503. The total number of organized camps with adult officers who have been guided by the Scout standards and requirements is 2,275. Over 5,000 merit badges in camping have been awarded.

The annual cash receipts of the supply department is more than half a million dollars. The profit on the total net sales is approximately five per cent. The number of orders filled each year is about one hundred thousand and the percentage of error on the total transactions is less than one per cent. A suit consisting of coat and breeches and made of good wool Melton costs the scout $13.50.

Publications.—The most important publications for which the movement is directly responsible are:

Boys' Life, the official Boy Scout magazine, made up of serial and short stories, and special inspirational

articles devoted to character-building and citizenship training. The subscription price is $2 per year. It is sold on approximately a cost basis.

Scouting, an eight-page monthly for scout leaders, giving current information about the movement and special articles on the technique of scouting.

The Scout Executive, a monthly publication intended to meet the needs of executives in the field promotion and organization department. The circulation is limited to the 500 executives.

Boy Scout Handbook, a 512-page manual now in its twenty-fourth edition and sold at cost to boys of scout age. It is used to guide all scouts in their activities and is in demand outside of the scout organization. Since 1910, 1,665,400 copies have been sold. During the year 1921 two editions of 100,000 each were printed. This is essentially a boy's book. It contains 550 illustrations and is full of practical suggestions concerning woodcraft, camping, signaling, first aid, wild life, and other subjects of intense interest to boys.

Handbook for Scout Masters, a 600-page manual for scoutmasters. Such subjects as problems and methods of dealing with boys, vocational guidance, physical welfare, tobacco, alcohol, sex, first aid, signaling, relations to home, school, church, community, and nation are discussed.

Community Boy Leadership, a 500-page manual for scout executives and other civic leaders interested in helping boys to become good citizens. An edition of 2,000; price, $3.

Boy Scout Diary, a serviceable little book, vest-pocket size, containing 256 pages of useful information. The annual edition is about 75,000.

Other publications are *Pine Tree Patrol, Boy Scout*

Song Book, Sea Scout Manual, Merit Badge booklets (69 subjects), Boy Scout Year Book, and several series of Boy Scout story books. The latter are published by private houses. Of the many such series the best are "Every Boy's Library" and "Boy Scout Life Series."

CHARACTER AND CITIZENSHIP THROUGH SCOUTING

The scout program emphasizes outdoor life. It is a carefully developed system of practical activities which are carried on under the guiding ideals of the scout oath and law. The scout law holds before the scouts twelve primary virtues. A scout is trustworthy, loyal, helpful, friendly, courteous, kind, obedient, cheerful, thrifty, brave, clean, reverent. In a sane and healthful way the scout program offsets the disadvantages of modern civilization. It develops the power of self-reliance, initiative, resourcefulness, and moral virility.

In providing the early adolescent boys with interesting, wholesome activities it preempts his leisure time. Juvenile delinquency has been greatly reduced in many communities as a result of the introduction of scouting. Scouting has proven its effectiveness not only in conserving the leisure time but also the surplus energy and spare money of a substantial portion of the future American citizens.

The chief values of scouting.—The chief values of scouting are found in the following facts:

Practical information.—*Through his contact with scouting, the boy acquires a substantial amount of practical information which is not contained in the ordinary school curriculum.* He is given information that is useful in everyday life regardless of his future vocation, economic status, or geographical location. Knot-tying, camping, hiking, personal health, first aid, how to manage a

crowd in a panic, safety first, and many other types of practical information are substantial assets for every American citizen. The time spent in gaining practical familiarity with such matters is not wasted.

Prevocational guidance.—*Scouting includes a practical program in prevocational guidance.* The merit badge system brings to the attention of the boy a large range of vocational interests. He is not expected to concentrate permanently upon any one of them, though any one may be a hobby which will engage his efforts for a while. The merit badge pamphlets on agriculture, architecture, bee-keeping, blacksmithing, business, carpentry, chemistry, craftsmanship, dairying, electricity, and many other subjects give the scout a practical insight into the occupational activities in these respective fields. A wide range of such information helps to safeguard him against wrong vocational choices. He has a knowledge of several possible choices and thus his final decision is made with greater intelligence.

Discovery and training of leaders.—*Through the scout program leadership qualities are discovered and training in leadership is provided.* The well-trained scoutmaster, instead of himself becoming the government of his troop, tactfully supervises its activities in such a way that the government that lies inherent in the troop will emerge. The scouts discover leadership among themselves. As that indigenous government emerges it may be an autocracy. Many a troop is governed by a bully until the autocrat is overthrown by a revolution that sets up a democracy. All such experiences are highly valuable from the standpoint of training in citizenship. Native leadership qualities are thus discovered and realized. The strength of one will is measured against that of another. Ability to size up

boys is developed. Foresight and tact are stimulated. The discovery of boy leadership and the tactful placing of responsibility through the scout program results in the conservation of the nation's most valuable resources.

Social contacts.—*Scouting multiplies the social contacts of boys with men of recognized character and ability.* One of the outstanding weaknesses of our present civilization is found in the fact that children and youth of the same age are together a great deal, while frequent association with others older than themselves is becoming less and less frequent. The result is that the social inheritance is becoming more and more meager. Some of the best moral ideals and traditions are not being transmitted from one generation to another as in former times. The scout movement helps to counteract this unfortunate tendency. It places the scouts in frequent and close personal touch with men of the highest character. Lessons in moral self-control are thus learned by imitation. While mastering the scout requirements a boy may be absorbing, unconsciously, some of the character values of the scoutmaster.

Mental discipline.—*Scouting furnishes a program through which mental discipline is achieved.* The various types of scout activities result in the development of mental alertness, power of observation, undivided attention, social imagination, prudential control, power of relaxation, and practical judgment. Many of these splendid powers are not achieved through a program of textbook study and recitation. They are realized in the atmosphere of the camp, the hike, nature study, stalking, woodcraft. The scout who finds himself in the midst of new surroundings that require self-reliance develops a type of mental alertness and of practical

judgment that are of great social and vocational value.

Adolescent virtues.—*Scouting makes early adolescent virtues interesting and desirable.* There is very little place for "good talk in the abstract" in the scout program. Its aim is to build up the boy's "action system." The types of activities provided, however, are inherently interesting. They appeal to the boy's spontaneous sense of value. But in order to achieve these interesting objectives, moral qualities are necessary. They are not only necessary but also are the basis of social approval. To be a good scout a boy must be thrifty, self-reliant, courageous, industrious, honest, cheerful, courteous, kind, adventurous, reverent. His mind is not centered upon those qualities, however, as much as it is upon doing certain things provided for in the scout program. Character is a by-product.

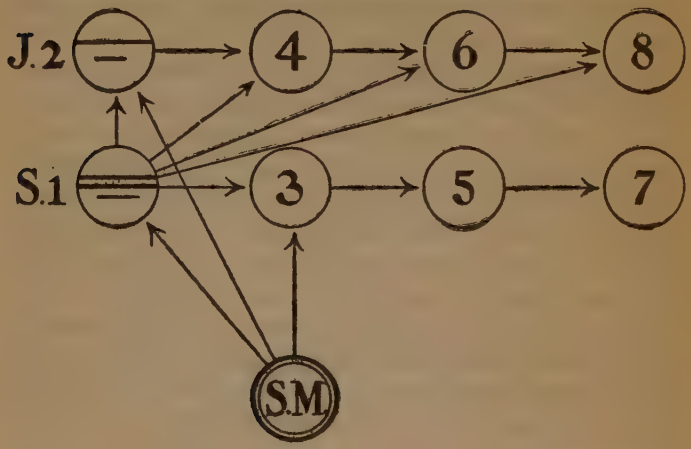
THE PINE TREE PATROL[1]

One of the most significant contributions to the scout movement has been made by James A. Wilder, the author of *The Pine Tree Patrol.* This scheme of organizing and administering the scout program greatly simplifies the task of the scoutmaster. It results in greater interest and satisfaction on the part of the scouts. It makes easily possible the realization of the play spirit. It suggests how to proceed after the boys have mastered the fundamental requirements of membership in the troop.

The pine tree duty roster.—Each patrol consists of eight scouts. Those in the front rank are called the "Reds." They are given the numbers "S.1," 3, 5, 7. Those in the rear rank are the "Blues." Their numbers

[1] Wilder, *The Pine Tree Patrol*, Department of Scout Supplies.

are "J.2," 4, 6, 8. "S" stands for "Senior," and "J," for "Junior" patrol leader. The following diagram suggests the position of each in the patrol alignment.



The interests and activities of the troop are organized in terms of the patrol unit. They are subdivided into five classes: (1) Morale, (2) Personnel, (3) Material, (4) Pratique, (5) Cuisine. But these five aspects of the program are so interwoven that scouting is made to appeal to the scouts as a grand adventure. The "system" is simple and rigid but it is so lacking in artificialities that the boys are unaware of it. They are thrilled with eager anticipation. They are lost in the game.

Number 1, the senior patrol leader, is the scoutmaster's right hand man. He is chosen for his scout qualities, steadiness, cool-headedness, grit. He is an outstanding example of trustworthiness, obedience, loyalty. He carries greater responsibility than any other scout in the troop. He is alert in taking orders

from the scoutmaster. He is concerned with the safety, happiness, and comfort of the scouts under his care. The honor of the patrol, its health, housing, and happiness suggest the range of his responsibility. His detailed duties include calling the roll, reporting absentees, posting notices, reading orders, presiding at business meetings, supervising the work of the scribe (Number 3).

Number 2, the assistant patrol leader, is called "Junior." He is second in command. He is chief of the Blues as Senior is of the Reds. When occasion demands, he takes the place of Senior. He is the chief commissary officer, looking after the eats. He is responsible for the food. As chief purchasing agent he decides what food to buy and how to store it. His specialty is cooking—a subject which he studies with great care. He knows how to protect the property of the troop from rust, mildew, and moths. He is clean and loves order. "He shines, polishes, and scours like an old-fashioned Yankee housewife." As head of the Blues he has their assistance whenever needed in preparing food, making fires, disposing of the garbage. When the patrol moves on after a meal or a night's camp he sees to it that it "leaves no sign" of paper, tin cans, or other rubbish.

Number 3 is called the Scribe. He is chosen because of his neatness, accuracy, and other qualities found in a good secretary, bookkeeper, librarian, ambulance man, and log-keeper. He serves the patrol as its secretary and treasurer. He attends to all application blanks, correspondence, merit badge applications, etc. He is familiar with all trespass, game, and traffic laws. As first-aid expert he is responsible for a full and clean first-aid kit. He is the bird expert and makes a special study of nature.

Number 4 is called the Baker. He is Junior's best man. His special care is the dry rations, flour, meal, cereal, sugar, salt. He tends the cooking fire. He also arranges the mess-gear so as to make the work of Junior as light as possible. Camp cooking is his special hobby. He is personally responsible for the condition of pots, pans, kettles, etc. He himself does the hard work in keeping them all in prime condition. The hands and finger nails of the Baker are clean.

Number 5 has charge of camp illumination. He is therefore called the Lighter. Signaling, electricity, wireless, telephony, and post-office regulations are his specialties. He has charge of smoke-signals, tracking, torches, council fires, signal fires, and all fire protection plans. This scout locates the nearest doctor and the nearest telephone as soon as the troop or patrol arrives at camp.

Number 6, called Waterboy, locates and investigates the water supply. He looks out for water used for bathing, washing, and drinking. He boils water that he thinks not absolutely safe, twenty minutes before using it for drinking. He cooperates with the Board of Health. He also has personal charge of all perishable food such as vegetables, meats, fish, etc. He knows all about fighting fire—is a sort of fire warden or head fireman.

Handyman is the name used to designate Number 7. Field engineer is perhaps a better title. He knows all about the use of rope, how to make lashings, bridges, towers, derricks. He is the expert in splicing, whipping, and knot-tying. This busy scout is also carpenter, plumber, blacksmith, tinker, tailor, and tent-maker. He has charge of the tools, rope, nails, and other repair stuff.

Usually Number 8, Woodman, is the last boy to join the patrol. Woodcraft is his specialty. He knows how to use the knife and hatchet. He is the custodian of the patrol museum with its rich store of leaves, bark, flowers, fruit, and herbs. He makes a special study of mushrooms. When a garbage pit or "incinerary" is needed, Woodman is called upon. His loyalty is seen in his keeping the camp site clean.

How to launch a scout program.—Experience has shown that, ordinarily, it is not wise to launch a scout program in a wholesale way, sweeping into the membership of one or more troops all available boys of scout age. A better way is to select, at first, eight of the most alert and capable boys—organizing them into a patrol and teaching them the tenderfoot requirements. After these requirements have been learned, select eight more outstanding boys and form them into a second patrol. Let the scouts of the first patrol master the second-class requirements and, at the same time, teach the tenderfoot requirements to the members of the new patrol.

This principle can be followed in teaching all the boys the scout requirements and thereafter, in following out the program of the Pine Tree Patrol. It yields greater stability and success than the ordinary wholesale method.

It is important that the question as to whether there shall be a troop in connection with a local church be thoroughly considered by the governing body, that is, the Board of Trustees, Board of Elders or Deacons, and made a matter of formal action. Indeed, this is required by the application for a troop charter. In some communities it has been found desirable to go further, and present the question to the entire congre-

gation so as to make sure there is a sympathetic understanding and appreciation of the value of the scout work, and that the troop is made an integral part of the church. This will better insure its permanency, afford a proper backing to the troop committee and avoid the troop's being ousted from its assigned meeting place.

Whenever possible a room in the church, chapel, or church property should be definitely assigned as the permanent meeting place of the troop. When new buildings are under construction it would be helpful for those interested in promoting scouting to submit suggestions for the proper location and equipment of a suitable room for troop meetings.

CHAPTER X

SEMAPHORE SIGNALING IN FIVE LESSONS

General Suggestions
The semaphore clock.
Lesson One
Lesson Two
Lesson Three
Lesson Four
Lesson Five

"The health of the child is the power of the nation"; the training of the child is the only guarantee of the nation's stability.

CHAPTER X

SEMAPHORE SIGNALING IN FIVE LESSONS

SEMAPHORE signaling is the most popular single activity in the Boy Scout program. Girls enjoy it as well as boys. During a course of lectures on recreational leadership given in a community training school the writer taught this form of signaling to a class of one hundred students including several ladies over fifty years of age. Semaphore, properly taught, is great fun.

GENERAL SUGGESTIONS

Ordinarily it requires five lessons of at least twenty minutes each to teach the semaphore code. Unless five consecutive lesson periods can be given to instruction and practice work, it is better not to begin. Not more than one week should elapse between the lessons. Considerable practice work between lessons should be required.

These first lessons should be given indoors or, if out of doors, where there are no onlookers or other distractions. Guard against moments of inattention and of divided interest.

Do not go too fast. Avoid states of mental confusion that are not cleared up before the next step is taken. Be sure that all "see the point" whenever a letter, word, or sentence is formed. A good instructor is patient. He is alert to discover the one who is falling behind the others. He never forms letters faster

than can be read without mental confusion by those who are learning.

Almost any kind of flag or pennant, or even the bare hands and arms, can be used in this practice work. A very serviceable and inexpensive pair of flags can be made with a three-eighths or half-inch dowel, twenty inches long, and twelve inches square of paper-cambric. Use a pair of flags consisting of one yellow and one red. In tacking the cambric on to the pole put the selvage edge away from the pole. If this is not done, the cambric will ravel out in a short time. During practice work see to it that the letters are made quickly as well as with accuracy. Make the flags snap.

The use of two-arm semaphore is the most rapid method of sending messages where the words are spelled out. It is, however, very easy to make errors. Accuracy depends upon the placing of the flags in correct positions. Strive for accuracy first; then, speed.

The inexperienced signaler is very apt to fall into the habit of beginning to make motions with the flags before his mind is perfectly clear as to what letter he is going to make and exactly how to make it. The first motions that he makes do not count. This lack of precision confuses the receiver and interferes with the mental discipline which the sender should get out of signaling. Do not begin to make any signal until you are absolutely sure you know what letter is going to be sent and how to form it.

After these accurate mental images have been made it is important that the instructor form each letter by carefully placing the flags in proper position. Make angles of 45 degrees, not 48; 90 degrees, not 93. Keep in mind the semaphore clock. In forming the letters do not bend the elbows, keep the arms straight; the flag-

pole and the arm should be in a straight line. Good signalers push the end of the pole up under the sleeve, letting the first finger lie along the pole, never using the action of the wrist.

While signaling, stand squarely in front of those who are being taught, planting the feet firmly on the floor and from six to eight inches apart. The arms and flag poles should always be in a plane which is at right angles with the plane connecting the sender and the receiver. In forming the letters do not place the flags either to the front or the rear of this plane.

As a general practice keep in mind that learners should be taught first how to receive; after that, how to send a message.

Use only the right hand in forming letters A, B and C. Letters E, F and G are made only with the left hand. Do not cross an arm in front of the body to form any of these letters. The letter D may be made with either arm. Economy of movements is the principle to follow here. If in sending a word, you know that the letter preceding or following D will require that the left arm take the position of D (that is, in making the letters K, P, T), then make D with the left arm; otherwise (J, V), with the right arm.

In sending the letters (O, W, H, Z) where the flags are close together, be careful not to let the flags cover one another. Keep them separate.

In forming letters that require the use of only one flag be sure that the other flag is kept exactly in front of the body, the pole pressing against the knees.

In forming the letters that require both flags to be used on the same side of the body the signaler may turn on the hips slightly in the direction of the flags, being particular to keep the head and eyes straight to

the front. That is turn to the right in forming H, I, O, and to the left in forming W, X, Z. In forming these letters, keep them in the same plane one directly above the other.

When the flags are at the position, "interval," the poles should cross, both poles being pressed back against the knees, the backs of the hands being turned inward toward each other. If a letter occurs twice in succession, after the first one is formed, swing the flag or flags to the front or in a circle. Then form the second one.

In selecting the color of the flags for use out of doors keep in mind the character of the background against which they are to be used. If possible, provide a background of uniform color. Obtain as great a contrast as possible between the color of the flags and this uniform background. The less the distance between the sending and receiving stations, the less important is the color or the character of the background. Objects near at hand are clear in color and sharp in outline. In long-distance signaling take into account "the clearness of the atmosphere, the strength of the light, and the direction in which" the light strikes on the flags.

Remember that white flags reflect light, and that dark colors absorb it. The most favorable condition would be when the sun is shining against the sides of the flags which are seen by the receiving station—the background being dark and in the shadow. When in doubt what color to use, choose white unless the background is the sky line, snow, or water; in which case use red. See to it that the flags are always open—not twisted around the poles. Under good conditions an eighteen-inch flag can be seen one mile.

If regulation flags are used, the flag with the white field and red center should be in the right hand. If this

THE SEMAPHORE CLOCK
1
2
3
4
5
6
7
A
B
C
D
E
F
G
H
I
K
L
M
N
O
P
Q
R
S
T
U
Y
V
W
X
Z
RIGHT
LEFT
EITHER

is understood, it is easier to distinguish right and left.

Never practice signaling before a mirror. This leads to confusion, for right and left are reversed. The only advantage in using a mirror is to see that the arms are held at exact angles.

There are certain letters in the alphabet that sound very much alike (M and N, B and C, P and T, etc.). In signaling it is important that such letters be clearly distinguished by the one writing down the message. Hence the following names: A is called ak; B, berr; M, emma; P, pip; S, esses; T, toc; V, vic.

Lesson I

Consult clock number one for letters A, B, C, D, E, F, and G. Spend four or five minutes in studying the positions of the flags in forming each of these letters. First, learn the letters in alphabetical order; then, change the order.

As soon as the letters have thus been memorized let the instructor take the correct position for sending a message. Make these same letters in alphabetical order, requiring that each letter be called out as soon as it is identified. Repeat the process, forming the letters in the following order: A, G, B, F, C, E, D. Do not form a new letter until every one formed has been identified. Take plenty of time. Repeat the letters, using the following order: D, B, F, C, E, A, G; then adopt any order that comes to mind.

After all are able to identify the letters, explain the position "interval."

The instructor or those whom he chooses from the class should spend the next few minutes in sending words selected from the following list:

abe	add	egg	fad
bad	ace	abed	cab
dead	bed	age	aged
ebb	deed	bag	gaff
feed	edge	gab	gag
fag	cad	cabbage	dab
faced	badge	adage	deaf
babe	efface	face	bead
cafe	fade	cage	fee
gage	deface	fed	beef

The remainder of the time he should spend in calling out words from the above list, making sure that each word is correctly made by members of the class before another is given.

Lesson II

Spend five minutes in reviewing the letters in Lesson I, the instructor using them in both sending and receiving words made from these letters.

Consult clock number two for letters H, I, K, L, M, N. Notice that *J* is not included. Note particularly the correct positions for right and left arms.

Proceed as in Lesson I in sending the letters to the members of the class, letting them identify and call out each letter as it is formed. Change the order in which they are formed. Then let the members of the class practice making them.

For practice in both sending and receiving use the following words:

mad	keel	lame	lad	lend
kell	lance	need	bill	mill
can	limb	nag	lead	leaf
lamb	lace	lake	leg	lime

bend	laden	led	lag	fell
name	mine	find	fine	him
ball	hill	hall	heel	made
nine	maid	half	fable	angel
dam	man	knee	fame	blame
blind	mile	file	lean	kiln

After practice in sending and receiving the above words, use the following groups of words:

A man had a leaf.
A mile long.
Do blame him.
An aged man.
He lagged behind.
Can he lead?

Lesson III

Consult clock number three for the letters O, P, Q, R, S.

Proceed as in former lessons, sending and receiving these letters.

Then practice using the following list of words:

speck	spell	pack	saber
rare	ream	ladder	smell
slap	slang	ram	smack
lapel	paddled	snap	knead
rags	rail	salad	sled
beads	peg	ledger	danger
scalp	rasp	rank	cages
small	range	labels	knack
speed	sleep	spread	spend
learn	rain	rack	soil

After practice in using the above words use the following sentences and others which may be devised:

Send a small sled and a paddle.
Pass all danger.
Deface no small cages.
Frame up a ladder and come on.
Did all hear the rapping?
He escaped danger.
Can all see his flags?
Small reeds are behind a long dam.

Lesson IV

Consult the semaphore clocks numbers four and five for letters T, U, Y, J, V.

Proceed as in former lessons sending, and receiving these letters until they can be used accurately and without much hesitation.

Use the following words, giving practice in both sending and receiving:

run	vacate	fate	quarrel
bat	day	bet	met
dreary	rub	fury	cat
grumble	duck	patter	fable
quake	pet	target	pave
yet	tack	vault	tart
jumble	yeast	velvet	just
lute	value	jug	untrue
cave	Gertrude	lay	Kentucky
fare	butter	cater	feet
Gustave	gay	gate	gravy
unjust	nut	may	mat
jet	queen	unrest	quell
vat	judge	junk	jump

The following sentences suggest the possible uses of the words already learned:

The dreary, rainy day is over.
Track him to his den.
Trees prevent our seeing your signals.
Have you any food left?
He forgot to bring his hatchet.
Tom lost his knife.
Our camp site is all that could be desired.

Lesson V

Consult clocks numbers six and seven for letters W, X, Z. Practice these as in former lessons.

The following words may be used in completing the study of the alphabet.

high	idea	only	water
mix	zig-zag	wit	woman
why	habit	dazzle	zero
his	next	how	wharf
examine	whom	hoof	zeal
wash	fix	love	live
work	way	flag	dot
wave	froth	wolf	
wafer	hymn	zealous	
dizzy	icicle	hail	
expect	hyphen	who	
wrong	fixture	rotary	
express	June	exposed	
quiver	wax	wipe	

Any message may now be sent and received.

Explain the following abbreviations: "M.R.," move to your right; "M.L.," move to your left; "M.U.," move up; "M.D.," move down; "Q.R.Q.," send faster;

"Q.R.S.," send slower; "Q.R.T.," cease sending; "R," acknowledgment; "P," affirmative; "K," negative; "L," preparatory; "N," annulling; "A," error; "O," interrogatory; "O.A. (word)," repeat after (word); (For example, if the sentence "Take the path that leads to the right" has been sent and the receiving station did not get that part of the message after the word "path," and wished to have only that part of the message repeated, the following signal should be used, "O.A. (path"); "O.O.O.," repeat last message.

Divide the members of the class up into sending and receiving units of two each. Provide each sending station with written sentences. Have one member at sending station read the message to be sent while the other forms the words. At the receiving station have one read the message out loud, the other write it down on paper.

If a word fails to make sense, the one writing down the message will say, "No," whereupon the one reading the message "will at once stop the sending station by raising both arms horizontally to their full extent (letter R). This demand for repetition will be acknowledged by the sending station by making the letter J. The signaler receiving the message will then send the last word read correctly, upon which the sender will continue the message from that word."

CHAPTER XI

ORIGIN AND MEANING OF THE CAMP FIRE GIRLS MOVEMENT

The economic responsibility of woman.
Laying the foundations of womanhood.
Guidance from within.
The social reenforcement of ideals.
Building up an action system.
The proper use of symbols.
Group loyalty a practical necessity.

A Camp Fire Cheer

"Give a cheer, give a cheer.
Wake the echoes far and near
To the pride of the tried and true.
Oh, Wo—he—lo we'll sing
Till the mountain echoes ring,
Oh, Wo—he—lo, here's to you."

CHAPTER XI

ORIGIN AND MEANING OF THE CAMP FIRE MOVEMENT

THE Camp Fire Girls movement had its origin as a family affair. It was a domestic invention intended to solve the practical problems of a home blessed with the presence of four daughters. The situations in which the movement had its inception were not fantastic or imaginary. They were real. They are duplicated in every home where developing girls have to choose between what is real and what is sham, between the spiritual and the material.

In a time when clothing, food, education, and social contacts tend to become commercialized, girls need help—the help that comes only from the proper cherishing of high ideals. Camp Fire may be considered a device for making the highest spiritual ideals effective in the developing personalities of adolescent girls—a device conceived not by a professional social worker but by an intelligent mother and father whose supreme interest was the highest welfare of their own daughters.

It is one thing for a committee of benevolent persons with a genius for facing abstract problems to consider the social needs of "the American girl" or to formulate academic solutions of the problem of the health of working girls. But it is quite another matter for a mother who is in immediate and constant touch with the intimate home side of girls' lives not only to think through but to live through the problems of sleep, dress,

health, recreation, friendships, money, housework, and the many other practical matters of which she has first-hand knowledge

In order to understand the genius of Camp Fire, therefore, it is necessary to be familiar with some of the fundamental convictions of its founders. The details of the system have their fullest meaning only in the light of these basic or guiding principles. These principles might be summarized as follows:[1]

The economic responsibility of woman.—Every young woman should be ready to share with her husband the economic burden of home support. Under simple, primitive conditions, she did this. Certain modern tendencies are responsible for the fundamental and popular error that man is an economic and woman a noneconomic being. In a mechanical and highly commercialized age man has progressed more rapidly than woman. Much of the present-day immorality is due to the false notion that a new home should not be set up until the husband is thoroughly competent to carry the full financial responsibility for its support, and to the late marriages which result from this popular misconception.

But women are now moving out into positions of economic competency. They are entering almost every profession. Every girl should be so trained as to cherish the ideal of joining with her future husband in carrying economic burdens. She should possess ability to earn and properly to use money. She should share his concern to provide an adequate income.

Laying the foundations of womanhood.—The sure

[1] The following is a summary of notes taken during the author's attendance at a course of lectures delivered by Dr. Luther H. Gulick. These statements were verified by several personal interviews during the lectures and subsequently.

foundations for womanhood are laid during adolescence. Women, if properly trained, are not less dependable or capable of steady application and efficiency than men. If a girl lives as she should during the years twelve to sixteen, she can achieve permanent vitality, stability, and reliability. Living under abnormal or artificial conditions such as are found in so many of our American communities, many young girls face bankruptcy of vitality. The strain of meeting the numerous and excessively intense situations is too great. Most girls during these early adolescent years settle the question of how much reserve power they will have during the remainder of life. Permanent health habits are now being built up. The foundations for womanhood are laid. Those foundations are either steadfast and sure or are such as will give way with the weight of mature responsibilities.

Guidance from within.—The mental traits of girls at this age are such that external compulsions are resented. Guidance is from within. It exists in the form of ideals voluntarily chosen and cherished. Guidance in expression and in personal appreciation of these ideals rather than stern repression of misguided motives is the only safe way. Girls do not like to do things because they have to but because they want to. They are apt to hold the sentiment, "If I must I won't," even though they do not express it.

These guiding ideals, however, should not be vague and impractical. They should not leave girls in a dreamy mood with nothing of immediate consequence to do. They can be attached to interesting projects that require the use of hands and feet. Following them, the girl loses herself in the midst of worthwhile achievements. To save adolescent girls from impractical

idealism is one of the chief aims of the Camp Fire movement as conceived by its founders.

The social reenforcement of ideals.—Girls are sensitive to social influence. They yield readily to the pressure of public opinion. They will pay a big price to secure social recognition. In fulfilling social obligations they are particularly conscientious. In living up to their ideals they need the support of others of like purpose and desire. Hence the founders of the Camp Fire program faced the practical necessity of catching up in some kind of a social mesh those ideals concerning sleep, eating, work, play, money, service, and future ambition which are the essence of the noblest womanhood. They must be socially accredited.

It is a fact of both observation and experience that girls ordinarily do not like to be odd. Self-reliance in maintaining a personal ideal that runs counter to the ideals which "all the other girls" hold is not easily achieved. It is much harder to go through setting-up exercises alone for five minutes as soon as she gets up in the morning, realizing that none of the other girls are doing it, than it would be if all the members of the club were using this as one of the means of holding on to health.

In forming new habits it is particularly true that a girl needs the moral support of others for whom she has particular fondness. They help her to launch herself into the new ways of living. She may know that during the years twelve to sixteen a girl should have a total of sixty-three hours of sleep per week. But it will help her actually to secure that much sleep if she knows that other girls of her set recognize the valid claims of this health ideal upon them and are trying with her to live up to it.

Building up an action system.—Ideals to become vital, active, controlling forces in a girl's life must not only be supported by social sanctions, but also must be made use of, constantly. The most important ideals, except those that pertain to religion, can find expression in activities which can be grouped as follows: Home craft, Health craft, Camp craft, Hand craft, Nature craft, Business, and Patriotism or Citizenship. Hence the necessity of including in the program a large number of interesting activities under each classification. Only thus can the ideals be worked over into the girl's action system or character. Girls need to be trained so that finally, without conscious effort, and, indeed, with spontaneity and enthusiasm, they will seek beauty, cherish love, give service, pursue knowledge, glorify work, safeguard health, and be trustworthy in their everyday lives.

The proper use of symbols.—In order to focus attention upon these centers of aspiration some practical device is needed to make them visible and concrete. Young girls cannot become enthusiastic over abstract values. Sweet reasonableness may be all right after they have reached the wheel-chair period, but just now what they are interested in is richness, variety, and intensity of experience. They respond to suggestion but not always to logic or to the plea for consistency.

Hence the use of symbolism in the Camp Fire program. Strange names and curious figures taken from folk lore and archæology are not ends in themselves. They are intended to be a very practical means whereby attention is directed frequently toward the noblest ideals and most cherished memories, and whereby these ideals and memories are given their greatest lifting power.

Whenever the making of the headband and the ceremonial gown or any other use of symbols goes beyond this practical use and becomes a detached occupation, one of the basic laws of Camp Fire is broken.

It is a matter of common observation that girls of this age cherish the little sovenirs, place cards, favors, prizes, and other mementoes of occasions that have been meaningful in their lives. Sometimes it is a scrapbook and sometimes, an art box that holds these concrete, vivid reminders of cherished experiences. Camp Fire never uses symbolism as a substitute for first-hand experience, but, rather, as a device to make real and vivid those spiritual values or memories or centers of aspiration, without which there can be no such thing as character.

The ceremonial gown, the beautifully illustrated and decorated memory books, and the headband of a Camp Fire girl have different meanings to her from that of the Scout uniform to a boy. They are more intimate and personal. They are a part of herself. A boy wears his Scout suit and it helps him to achieve scout-consciousness, but a Camp Fire girl's gown is a story, a poem that tells of her own life. Her very self has been woven into it.

There are two distinct types of idealism as found among adolescent girls. One is sentimental; the other is practical. One is romantic; the other is prudential and hardy. One reenforces introspection and may lead to morbid self-consciousness. The other is attached to the motor areas of the mind and finds expression in active living. It multiplies objective interests. It helps one to achieve self-forgetfulness and to perform many types of real service. It makes a girl no less beautiful and loving, but more practical and cooperative.

It helps her to meet immediate situations in a masterful way.

The recreational director who is also a Camp Fire guardian should listen to a word of warning at this point. As originally planned, the use of symbols in the Camp Fire program was intended to guide girls in their achieving character through real, first-hand experience. If this original purpose is lost sight of, the rich symbolism of the program may degenerate into a stimulus of an already overdeveloped sentimentality. A few years later girls will need practice in meditation and self-analysis, but during the years under consideration what they need is active occupations in which objective interests hold their attention.

Group loyalty a practical necessity.—If a girl's ideals are going to be reenforced by her social relationships, she should enjoy membership in a group that is bound together by spontaneous and strong social sentiments. In the majority of cases this presupposes social homogeneity. Girls of a feather flock together. There is great value in being democratic—broadly sympathetic in one's attitude toward other girls. But no ordinary girl can achieve her highest ideals if she is as common as a post office or as socially neutral as a public library or a department store. Group loyalty is not snobbishness. The Camp Fire program was never intended to dissolve and destroy those finer social intimacies which are found only in a well-defined and clearly segregated group. Where there is no privacy there is no inner life. There are some ideals so precious that they should be shared only with a group of intimates.

The director of recreational and social life who delegates to another, an untrained worker, the task of acting as Camp Fire guardian in the local church,

should make sure that this volunteer leader understands the true nature and aims of the movement. A woman of artistic ability, who is controlled largely by her sentiments and her prejudices, and who is unable to size up a situation in an impersonal and practical way, should be carefully supervised if, indeed, she should be intrusted at all with the immediate care of the Camp Fire group. The beauty side of the program will make such a strong appeal to her that she might, unconsciously and unintentionally, neglect those phases that yield hardihood and rigorous self-control.

Camp Fire, properly administered, is a system of discipline. It provides a much needed opportunity for moral self-chastening. This primary aim should not be lost sight of. It should not be set aside for any subordinate aim, even though the subordinate aim is included in the entire plan. The church is not interested solely in the artistic side of a girl's life. It does want all of its girls to seek beauty. But while seeking beauty they should not be deprived of the larger benefits that result when they enter heartily into the entire program and, through its guidance, achieve a well-rounded character.

CHAPTER XII

CAMP FIRE GIRLS UNDER CHURCH AUSPICES

Camp Fire and the church school.
Slogan, watchword, ranks, honors.
Some typical honors which Camp Fire Girls win.
Publications.
Policy concerning religion.
How to use the specialized programs.

The Law of the Camp Fire

"Seek beauty. Give service. Pursue knowledge. Be trustworthy. Hold on to health. Glorify work. Be happy."

CHAPTER XII

CAMP FIRE GIRLS UNDER CHURCH AUSPICES

THERE are approximately 150,000 Camp Fire Girls and about 30 per cent belong to groups organized in churches. Fifty per cent of the membership is found in groups organized with the home as the basis. This latter fact suggests a basic Camp Fire principle, namely, that a girl's interests during adolescence center in the home and in home-circle relationships.

The aim of the program is not only to conserve leisure time, but also, through leisure-time activities, to build up ideals that will find expression in the cheerful performance of home duties, in love of nature and the out-of-doors, in unselfish and patriotic service, and in various kinds of craft work that develop good taste in dress and pride in personal appearance.

Camp Fire and the church school.—There are several reasons why Camp Fire Girls is being adopted by so many churches; why it is so popular; and why it is proving to be so successful.

In the first place, it fits into the organization of the church school without violating any of the fundamental principles of church school organization. It is not necessary to organize the girls solely for Camp Fire purposes, thus increasing the number of organizations and dissipating the loyalties of the girls. The present class units of organization in the Intermediate and Senior Departments can be carried over into the field of recreation; that is, Camp Fire can be made a supple-

ment to, rather than a substitute for, the regular form of organization.

The system of activities provided is so varied and so inclusive that selections can be made that are adapted to the recreational needs, interests, and capacities of all types of girls. *The Camp Fire Manual* is a veritable storehouse of interesting and practical suggestions of things that girls from twelve to twenty years of age like to do. The needs and interests of the girls themselves, together with the social and economic conditions under which they will live their lives, have been the guiding principles in selecting the various items in the Camp Fire program.

If girls are to achieve strength of character, the ideas presented and emotions awakened on Sunday need to be put to some use during the week. More harm is done to young life during leisure time than this world dreams of, and leisure hours present more opportunities for building character than the church has yet realized. The church now faces the responsibility, not simply of providing formal instruction in morals and religion, but also the responsibility of conserving that instruction by providing suitable opportunities for its expression in interesting, healthful activities. The Camp Fire program preempts the leisure time of girls, thus saving them from harmful types of activities, but in addition to this, it does the positive work of directing them toward those occupations that are recreational in the highest and best sense. Thus it supplements not only the church-school organization but also its program of instruction. To knowledge it adds skill.

It must not be assumed, however, that Camp Fire is an automatic machine, self-directed and self-propelled. Any program of moral training or of recreation that

is not in the hands of a suitable leader can easily become positively harmful. The Camp Fire program is not a substitute for trained leaders. It presents an increased demand that the church school provide those types of leaders who can lead girls through Camp Fire into their highest and richest self-development.

The Camp Fire Guardian should be loyal to her own church, spontaneously enthusiastic for the claims of her own religion. It is not enough for her to master the technique of building fires, weaving headbands, woodblocking, waxing, and camping. These interesting activities, in fact, the whole organization, is but a dead tool until it is placed in the hands of one who knows how to use it. With the ideal guardian, however, the girls are sure to come into a richer spiritual inheritance, for character can be formed through recreation.

Furthermore, the Camp Fire program develops the girls within their natural environment. It does not take them away from the home, nor does it try to make them boyish. It strengthens the bonds that unite the girls to their own family circles. It looks with high favor upon domestic skill and loyalty. The three institutions that influence most deeply the life of a girl are the home, the church, and the school. Camp Fire seeks to organize the activities that naturally lie outside of these institutions and use them to create higher efficiency within these three groups of relationships.

It can also be said that the national organization is being guided by leaders who are loyal to the conception of Camp Fire as a movement to supplement the work of the church. They can be trusted to conserve the sacred interests for which the church school stands.

Their primary interest is not the welfare of their own organization but, rather, the health, happiness and resourcefulness of our American girls.

Slogan, watchword, rank, honors.—The genius of Camp Fire is reflected in its slogan, *Give Service;* in its watchword, *Wohelo*, formed from the first two letters of the words "work," "health," "love"; and in the *honors* or tasks the girls perform to win their ranks. These crafts are: Home, Health, Hand, Nature, Camp, Business, and Patriotism or Citizenship. Each craft has a symbolic color, and when the Camp Fire Girl fulfills the requirements for winning any honor she is awarded an Honor Bead, having the color of the craft under which the honor appears. These beads the girl wears on her Ceremonial Gown, and they form a beautiful symbolic record of what she has accomplished.

There are three ranks that Camp Fire Girls may attain. The first is Wood Gatherer. To become a Wood Gatherer the girl has to have accomplished certain tasks and won the honors required for this rank. When she becomes a Wood Gatherer, she repeats the Wood Gatherer's Desire:

"As fagots are brought from the forest
Firmly held by the sinews which bind them,
I will cleave to my Camp Fire sisters
Wherever, whenever I find them.

"I will strive to grow strong like the pine tree,
To be pure in my deepest desire;
To be true to the truth that is in me
And follow the Law of the Fire."

The second rank is Fire Maker. To win this rank the girl has to win more honors, and more difficult

honors, than are required for the rank of Wood Gatherer. She must be able to take some responsibility and have grown in dependability before she can wear the Fire Maker's symbolic bracelet, and say:

"As fuel is brought to the fire
So I purpose to bring
My strength,
My ambition,
My heart's desire,
My joy and
My sorrow
To the fire of humankind;
For I will tend
As my fathers have tended
And my fathers' fathers
Since time began
That fire which is called
The love of man for man,
The love of man for God."

The third rank is Torch Bearer. This is the greatest honor a Camp Fire Girl can attain, for to be a Torch Bearer she must have proved herself to be a leader and a responsible member not only of her own group, but of her community. It takes a long time and a real desire to LEARN and to BE the things required of a Torch Bearer, and to be able to say when she receives the symbol of the rank: "That light which has been given to me I desire to pass undimmed to others."

Some typical honors which Camp Fire Girls win. —The following is a list of typical honors which are won by Camp Fire Girls and symbols for which are awarded:

Cook and serve two Sunday dinners while mother rests.

Abstain from chewing-gum and from candy, ice cream, sundæs, sodas and commercially manufactured beverages, as well as from eating between meals, for two consecutive months.

Sleep out of doors, or with wide open windows, for two consecutive months between October and April, inclusive.

Swim one hundred yards.

Skate twenty-five miles in five days (not necessarily consecutive).

Walk forty miles in any ten days (not necessarily consecutive). This means tramping in the country or walking to and from school or business.

Build an open fire in wind and rain with material found out of doors, and build a proper bonfire. (No fire is credited until it is properly put out.)

Take the entire care of one room for one month, this to include sweeping, dusting, washing of windows, care of flowers or plants, and whatever may contribute to the attractiveness of the room.

Care for a baby for an average of an hour a day for a month.

Know the planets and seven constellations and their stories.

Take a dozen photographs, developing and printing them.

Trim a hat.

Fill a regular position for four months, earning ten dollars a week or less.

Publications.[1]—The principal publications of the Camp Fire movement are:

The Book of the Camp Fire Girls, ninth edition, a

[1] The above and other types of literature can be secured from National Headquarters, The Camp Fire Girls, 31 East 17th Street, New York City.

190-page handbook giving the history and organization of the movement, together with practical suggestions concerning the winning of honors, the conducting of a council fire, outdoor cooking, and craft work.

A Book of Symbols for Camp Fire Girls.—Prepared by Charlotte V. Gulick, containing 100 pages of designs and symbols to be used in art and craft work.

Everygirl's Magazine, the official periodical.

Camp Fire Girls and the Home, a 12-page pamphlet for mothers.

Camp Fire Girls and the Church, a 16-page pamphlet for church leaders with detailed suggestions for a church school or Sunday Council Fire.

Training Courses for Camp Fire Guardians, an outline of seven lectures on the following subjects:

I. Scope and Aim of the Program
II. How Camp Fire Does Its Work.
III. Symbolism.
IV. Camp Fire Programs and Activities.
V. Organization.
VI. Special Points of Emphasis.
VII. Out-of-Door Activities.

Policy concerning religion.—The policy of Camp Fire Girls concerning religion resembles that of the Boy Scouts. It advocates the central place of religion and of church loyalty in the developing character of the girl but leaves the responsibility for the nurturing of religion to the Camp Fire guardian or to the church or home with which the Camp Fire is connected.

The sympathetic attitude of the movement toward religion is seen in the following list of honors which are formally accredited:

Lead a mission study class, organized in connection with some religious institution, three times.

Fill the office of secretary or librarian in a Sunday school for one year.

Out of boys or girls not formerly members of any Sunday school create a class and maintain it, acting as its teacher for six months.

For one term, be an officer in the Christian Endeavor Society, Epworth League, or similar organization.

Read a chapter of the Bible or other religious literature every day for three months.

Know and sing eight standard hymns of the church.

Take care of small children on ten different occasions, thereby making it possible for the mothers to attend meetings.

Attend a course of study or lectures with a view to preparation for a distinct type of service within a religious organization.

On two occasions, take part in a public and dramatic representation of biblical scenes such as "Ruth and Naomi."

Help clean the church silver three times.

Help provide and arrange the flowers on the pulpit or altar four times.

Serve as leader of singing in church or Sunday school for three months.

Sing carols in the street or hospitals at Christmas or Easter.

Make a "joke-box" for sick and "shut-ins" in hospitals or homes.

Organize a Sunday school class as a Camp Fire group.

Give service to the Church Social Committee on the occasion of two social meetings.

Correspond regularly with an invalid or "shut-in" for three months.

How to use the specialized programs.—The di-

rectors of social and recreational activities in the local churches will find distinct advantages in adopting specialized programs such as that of the Boy Scouts or Camp Fire Girls. It simplifies the problems of discovering and organizing interesting and morally profitable things to do. The task of discovering and training voluntary assistants is also made much easier. The correlation of the recreational program with those of other churches in the community is made easily possible when there are many common elements in them. On special occasions men and women who represent the movements nationally may be secured, and thus enthusiasm is greatly quickened. In securing assistant adult leaders it is a distinct advantage to have a definite proposition to offer.

There are, however, certain points to be safeguarded. Any local church that adopts such programs promoted by specialists faces the responsibility of *making the program of religious education equally interesting*. Recreation should not be permitted to crowd religion aside. There is time for both. Each should receive its proper share of attention. One should supplement the other. If the director of recreational and social activities is also the director of religious education, the problem of correlating the two programs is relatively simple.

While the badges, uniforms, and other insignia have distinct meanings to the promoters of these specialized programs, the meanings which boys and girls give to them arise out of their own experiences. A scout badge may symbolize loyalty to the church and reverent participation in the services of worship. In a certain city in New York State every member of the Senior Camp Fire group is now a teacher in the church school. Young people should be so trained as to find in religion

the foundation and support of the social graces and recreational ideals. The insignia should symbolize the religious motive in recreation as well as its program of activities.

CHAPTER XIII

DRAMATIC PLAY IN CHURCH AND CHURCH SCHOOL

THE RENEWING OF OLD TIES
Drama "sprung from the foot of the altar."

THE RECREATIONAL USE OF DRAMATICS
Organize a dramatic club.
Dramatization in the church school.

THE CHILDREN'S CHAUTAUQUA
Some guiding principles.

SOURCE MATERIALS

What faith is to the adult the dramatic instinct is to the child: it is the substance, the substantial realization of things hoped for. It is the power to make things happen. To both the child and adult it is the victory that overcomes the prosaic, sawdust affairs of life.

CHAPTER XIII

DRAMATIC PLAY IN CHURCH AND CHURCH SCHOOL

TIME was when the people looked to the church for leadership in their play. Holidays were holy days. Festivals were motivated by religion. The most popular forms of social enjoyment were not secular and irreligious. The holiday celebrations left an abiding sense of spiritual satisfaction.

THE RENEWING OF OLD TIES

During the Middle Ages, when the church felt the responsibility for directing the play of all the people, drama was used freely and without moral or religious compromise.[1] The miracle and morality plays of the pre-Elizabethan period were found in France, England, Germany, Flanders, and other countries. They were community affairs. If religion is morality lit up by emotion, then the church in the olden times, knew how to present religion. At those times when the people were enjoying leisure time, it made moral ideals luminous.

But with the commercialization of drama, the religious motive and patronage has been lost. As Donald Robertson said, "When the money changers entered

[1] See Gordon Grosse, *The Religious Drama*, A. R. Mowbray & Co., Ltd., Oxford, England. This is an outline, historical sketch of the drama from its beginning to the present day with special emphasis upon its constituting an art of the church.
See also J. H. Smith, *The Parish Theatre*, Longmans Green & Co., New York. A brief account of the rise, present condition, and prospect of religious drama.
Also Katharine Lee Bates, *The English Religious Drama*.

the temple, art fled." And so we have the descendants of the court fool occupying the stage. The scandalous immorality and irreligion of the stage has been a matter of grave concern to religious leaders.

The church has learned, however, that mere criticism and denunciation is of no avail. The dramatic interest cannot be driven out in that way. There is neither insight nor effectiveness in describing a native disposition such as dramatic imitation as though it were an evil spirit and calling upon it to come out of human nature. The solution of the degradation of drama is not to be accomplished in that way.

Drama "sprung from the foot of the altar."—The educational leaders of the church are convinced, however, that they have a solution. They are bound to reclaim the dramatic arts and to restore them to their original place as the hand maidens of religion. Here is an ancient, a tried and true method of purifying and reenforcing the highest ideals.

For nearly three thousand years the drama has been one of the world's chief sources not only of entertainment but also of education. When religion was the chief cultural concern of mankind the dramatic method was used. The ballet originally was a form of prayer. The nature worshiper used his whole body to enact things which he wished the Great Spirit to send. With the present-day renaissance in education and in religion, the drama will be used more and more both to teach religion and to conserve leisure.

The basic needs and interests of humanity must be taken into account in the church's development of its program. The dramatic interest is a part of the child's biological inheritance. The make-believe play of the little child and the Big-Injun pranks of the boy all reveal

to an educationally intelligent church the presence and value of this inborn disposition. Religion that is transmitted through the drama is not tainted by that fact.

No program of play and recreation can be complete if it ignores an interest as universal, vital, and wholesome as this one. The question now before the church is not, Shall we use dramatics? but, rather, How shall we use dramatics?[1]

THE RECREATIONAL USE OF DRAMATICS

The use of dramatics for educational purposes does not interfere with their use for recreational purposes. It is play in one of its purest forms when a group of young people create and maintain a mental state of illusion on the part of their friends who have come to witness the production. To act the part of another character or personality is a most vital form of relaxation and recreation. The ordinary amateur play involves cooperation, exuberant self-expression, muscular control, curiosity, dramatic imitation, and many other play motives. It is capable of yielding some of the most intense forms of enjoyment.

Amateur dramatics should be clearly distinguished from professional dramatics.[2] The young people of a church should not spend their energy in studying the technique of commercialized and professionalized play production. The purpose of this phase of the recreational program is not to awaken interest in actors and actresses and the stage as a career. It is, rather,

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[1] For detailed answer to this question see: Alice M. H. Heniger, *The Kingdom of the Child;* Helen L. Willcox, *Mission Study Through Educational Dramatics;* Elizabeth E. Miller, *The Dramatization of Bible Stories.*

[2] W. V. Meredith, *Pageantry and Dramatics in Religious Education,* Chap. IV, The Abingdon Press, New York, 1921.

the joy of participating in the play, of realizing deeper meanings, and of awakening interest, on the part of neighbors and friends, in the themes produced. This is *educational*, not *professional* dramatics.

Organize a dramatic club.—In order to give adequate guidance and stimulation to the dramatic motive there is particular need of a competent leader. In many churches the organization of a mixed dramatic club has been the method used by the recreational leader in the solution of the problem. At first simple, one-act plays can be presented, and then, as proficiency is gained, the more substantial productions can be undertaken. The yearly plans of the club may well culminate in a fairly ambitious project in which the best local amateur talent will be used.

Gradually the club can accumulate a substantial amount of properties to be used in different kinds of plays. The costumes of folk who lived in Palestine can be used on many occasions. Young men who are interested in electricity and lighting effects will find here an opportunity to make good use of their knowledge and skill. The dramatic club, if properly organized and administered, can greatly broaden the appeal of the church in the entire community.

It is through such a club that the recreational director will do his most effective work. His task is to guide the expression of the dramatic motive. This can be done to the best advantage if there is a group of interested young people who are studying the ideals and technique of educational dramatics and whose productions elevate and purify the ideals of the entire constituency of the church.

This plan is well illustrated by the Pilgrim Players in the First Congregational Church of Evanston, Illinois.

The purpose of the club is to put on Bible plays in the church. The young people meet every other Sunday afternoon to rehearse the play. Under the guidance of an art director, they design the costumes after looking up pictures and historical records in the museum. The Ladies' Aid Society helps the girls' Sunday school classes to make the costumes from these designs, the kindergarten and primary helping with the simpler decorations, while the boys' classes design and execute the scenery. The choir leads and directs any necessary music, and the stage with full equipment is built and installed by the boys. Thus the various branches of the church body cooperate to work out the play, which is presented by the players as a product of their united effort.

Dramatization in the church school.—Another method of working with drama in the church may be carried out most successfully with the younger groups in the church school. Meeting every Sunday afternoon, the classes of children from eight to twelve years old work out impromptu dramatizations of the Bible parables and history. The director tells the story to the children very simply; then they map out the plot, divide the material into scenes, and outline the action. Bit by bit, as they work it over and perfect the dialogue, after four or five meetings the play is ready for an informal performance. Thus the Bible story becomes part and parcel of the children's lives, a never-to-be-forgotten reality.

The new methods of story dramatization fit into the recreational as well as the instructional program of the church school. The Bible is a great story source book. The children love a dramatic story-teller—but the story told, and then acted by the children them-

selves, has very great value. The greater the number of sensory and motor channels through which the story reaches the child, the deeper the impressions made. Among the Bible stories which are easily acted are those of Joseph, Moses, Ruth, Queen Esther, Abraham and the Three Guests, Daniel, David and Jonathan, The Good Shepherd, The Lost Sheep, The Good Samaritan, The Wise and Foolish Virgins, and The Prodigal Son.

THE CHILDREN'S CHAUTAUQUA

The idea of a juvenile or children's Chautauqua conducted by local amateur leaders, is coming to be recognized as a substantial part of the recreational and educational program of some of the stronger churches.

The plan provides for a program of instruction and education suited to the interests of children from six to twelve years of age. All the children are invited to come to the church on Saturday or Wednesday afternoons. The parents are assured that they can leave the children and feel confident that they will be well cared for.

The programs vary from week to week, each program occupying from two to three hours. The adult leaders in charge plan to secure the active cooperation of the children in putting on some of the numbers. Story-telling, quiet indoor games, story dramatization, pageants, puppet shows, missionary plays, singing games, motion pictures, pantomime charades, shadow plays, Bible story plays, singing and other musical numbers are used in ever-changing combinations.

The children's Chautauqua makes use of much local talent among adults; it also furnishes various kinds of

training for the children. But the principal value is found in the fact that real enjoyment is provided and the children are kept away from other and morally damaging forms of entertainment.

This idea has large possibilities provided that some capable adult leader will actually become responsible for the programs as they are presented from week to week. It is essentially a children's institution, and the interests, activities, and needs of the children should be reflected in all decisions affecting policy and program.

Some guiding principles.[1]—The following principles should be followed in this kind of work with children:

(1) Never show a frivolous or sarcastic attitude toward the efforts of children. Try to get their point of view. If they are really trying to act a part, treat it as a serious matter. It is, to them.

(2) Use short plays. If the parts are long, cut them down. Do not hesitate to suit the play to the child or to the audience, provided, of course, that the true message is not impaired.

(3) Select plays that give equal opportunity to many rather than star roles to the few.

(4) Be sure that all plays selected have real educational value. The children learn to appreciate such plays.

(5) The ideals presented should be those that the children can make use of—that can reappear, without delay, in their own everyday conduct. Present normal rather than fantastic situations.

(6) Encourage play production on the part of the children, themselves.

[1] For more detailed suggestions and a fairly complete list of books containing helpful suggestions as to the value and handling of children's dramatics, festivals, and pageants, see Kate Oglebay, *Plays for Children*, The Drama League of America, 736 Marquette Building, Chicago, Illinois. Price, 25 cents.

SOURCE MATERIALS

There is now an abundance of source materials suited for use in churches and church schools. A very wide range of choice is offered. If plays are of a religious nature and are produced in the chancel of the church, a screen background can be made by the use of plain hangings or curtains made of sateen or other suitable cloth.

The most serviceable published lists of plays which can be produced under church auspices can be secured from

The Abingdon Press, 150 Fifth Avenue, New York City.

Commission on Church Pageantry and Drama, Protestant Episcopal Church, 289 Fourth Avenue, New York City.

The Women's Boards of Home and Foreign Missions of the Presbyterian Church in the U. S. A., 156 Fifth Avenue, New York City.

Womans Press, 600 Lexington Avenue, New York City.

Missionary Education Movement of the United States and Canada, 160 Fifth Avenue, New York City.

The Pageants and Exhibits Division of the Methodist Episcopal Church, 740 Rush Street, Chicago, Illinois.

Playground and Recreation Association, 1 Madison Avenue, New York City.

The Drama League of America, 306 Riggs Building, Washington, D. C.

In addition to the above lists which refer to a large number of pamphlets, source materials in book form may be found in the following:

Rita Benton, *Bible Plays*, The Abingdon Press, New

York; 1922, 237 pages. The following stories are given: "Joseph and His Brethren," "The Golden Calf," "The Daughter of Jephthah," "Ruth and Boaz," "Esther," "Daniel," "The Burning Fiery Furnace," "The Christmas Story."

Rita Benton, *Shorter Bible Plays*, The Abingdon Press, New York, 1922; 135 pages. This text includes the following: "Noah's Flood," "The Proving of Abraham," "Moses in the Bulrushes," "Up, Up From Egypt to the Promised Land," "The Call of Samuel," "David and Goliath," "The Judgment of Solomon" (Longer Version), "The Judgment of Solomon" (Shorter Version), "The Good Samaritan," "Manger Service."

Elizabeth E. Miller, *The Dramatization of Bible Stories*, University of Chicago Press, 1918; 162 pages. A study of the educational aims and methods of dramatization with the dramatization of the following subjects: "Joseph," "David and Goliath," "Moses in the Bulrushes," "Ruth," "Queen Esther," "Abraham and the Three Guests," "Daniel in the Lions' Den," "New Testament Parables."

Mary M. Russell, *Dramatized Bible Stories*, George H. Doran Company, New York, 1922; 92 pages. Twelve dramatized stories suited to the interests and needs of 12–17-year-old young people.

SECTION II

SOURCE MATERIALS FOR USE BY THE CHURCH AT PLAY

It is highly desirable that the social and recreational director undertake, industriously, to collect source materials from which programs can be made up. The use of four by six inch plain-ruled cards is recommended—these to be kept in an appropriate file. For convenience and ready reference, grouping under ten headings is suggested. The materials included in the following pages are intended to suggest the wide range from which selections and adaptations can be made. For further materials, consult the general bibliography on page 313 and the special bibliographies given in connection with each group.

I. "Ice-Breakers," or Social Mixers.
II. Children's Games.
III. Stunts and Tricks.
IV. Active Indoor Games.
V. Quiet Indoor Games.
VI. Outdoor Games.
VII. Pencil and Paper Games.
VIII. Songs.
IX. "Turis" Games.
X. Special Occasions.

CHAPTER I

"ICE-BREAKERS," OR SOCIAL MIXERS

1. I, Yes or No.
2. Autograph Album.
3. Paper Handshake.
4. Musical Mixer—a la Mode.
5. Klondike.
6. Alphabet Mixer.
7. Music Hath Charms.
8. Animal Hunt.
9. Matching Advertisements.
10. Matching Proverbs.
11. Zipp-Zapp.
12. Animal Partners.
13. Something to Do.
14. Ribbon Partners.
15. Grand March Figures.
16. Eye Survey.

For additional material see
Geister, *It is to Laugh*, Chapter I.
Elson and Trilling, *Social Games and Group Dances*, Chapter I.
Wolcott, *The Book of Games and Parties*, Chapter XXII.

"Dickens, in describing a gay scene at the Hampton race-course, says: 'Even the sunburnt faces of gypsy children, half-naked though they be, suggest a drop of comfort. It is a pleasant thing to see that the sun has been there; to know that they are children and lead children's lives; that if their pillows be damp, it is with the dews of heaven and not with tears; that the limbs of their girls are free, and not crippled by distortions, imposing an unnatural and horrible penance upon their sex; that their lives are spent, from day to day, at least among the waving trees, and not in the midst of dreadful engines, which make children old before they know what childhood is, and give them the exhaustion and infirmity of age, without, like age, the privilege to die.' "—*Archibald, The Power of Play*, p. 11. The Sunday School Union, London.

CHAPTER I

"ICE-BREAKERS," OR SOCIAL MIXERS

1. I, Yes, or No.—As each guest enters he is given ten beans (corn, rice, or other substitute may be used). The guests are then told to ask questions of each other, collecting a bean from anyone who answers a question with the words "I," "Yes," or "No." A prize is awarded to the one having the largest number of beans when time is called.

2. Autograph Album.—Provide each guest with a pencil and several blank cards. Announce that first and second prizes will be given to the two guests who obtain the largest number of autographs, each autograph to be accompanied by a brief quotation or sentiment suitable for an autograph album.

3. Paper Handshake.—As the guests arrive they are received by the committee who constitute the receiving line, each member of the reception committee having his hand inserted in a paper bag. After the recently arrived guest has thus been received, he or she is furnished with a paper bag and is requested to shake hands with every other guest, provided the paper bag is not worn out in the meantime.

4. Musical Mixer—a la mode.—Players form in two concentric circles, the girls in the inner, and the men in the outer circle, or vice versa. Each player is provided with ten grains of corn, rice, or tapioca. A march is played on the piano and the players march in their respective circles, the men going in one direction and the girls in the other. When the music ceases the marching

stops, the players in the inner circle facing those in the outer circle, the two engaging in conversation following the rules of game No. 1, "I, Yes, or No." As the music starts again the marching proceeds as formerly and conversation goes on between newly formed couples. The game continues until the guests are all well acquainted. The guest having the largest number of grains is proclaimed the most alert conversationalist.

5. Klondike.—Each of three guests is given, secretly, a ten-cent piece (or any other piece of money). The entire company is informed that there is a "find" awaiting the lucky guest who is the tenth person to shake hands with any one of three guests who have "just returned from the Klondike." Only those who have the money are aware of it. They must keep track of the number of guests with whom they shake hands and when the tenth person is reached this fact must be announced to the leader who makes the award.

6. Alphabet Mixer.—(For sixty or more guests.) The company is divided into groups, each group containing about thirty guests. Large cards are distributed containing one letter of the alphabet—each guest being provided with a card. A captain for each group is chosen. The leader then calls out a word the letters to spell which are known to be in each group. The group first forming the word and presenting the players who form it wins as many points as there are letters in the word. In making the cards be sure to have in each set several marked E.

7. Music Hath Charms.—Select three or more of the stunt songs numbered 131 to 148 and have the words mimeographed. As the guests arrive pass out promiscuously ten copies of each song selected. Explain that all who have the same song are to get together

as quickly as possible, learn the words, and quietly practice their song. As soon as all have practiced and are ready, each group presents its song to the entire company.

8. Animal Hunt.—The names of different animals are written on different slips of paper and pinned onto the backs of the guests as they arrive. The game is to find out by asking questions of others what animal name is pinned onto one's own back. Only questions that can be answered by "Yes" or "No" are permitted. As soon as a guest has found out what his animal name is, it is removed from his back and pinned on the front. The game continues until everyone has found out his animal name.

9. Matching Advertisements.—Familiar advertisements are taken from magazines and each advertisement is divided into four or six parts by irregular cuts. These parts are distributed promiscuously as the guests arrive. As soon as a group of guests has put together their advertisement they step to one side of the room, thus simplifying the tasks of the remaining groups. Each group may put on a stunt suggestive of the advertisement, the other guests being asked to identify it by witnessing the stunt.

10. Matching Proverbs.—Familiar proverbs are written on separate pieces of paper, each paper being cut so as to leave two or three words together. These are distributed promiscuously as the guests arrive. Each guest is asked to try to find those who hold the words which complete his proverb. For instance, the proverb "Anything worth doing is worth doing well" might be cut as follows: "Anything worth doing"—"is worth"—"doing well." After the guests have pieced together their proverbs they may represent them by

some stunt or pantomime, the other guests guessing what the proverb is.

11. Zipp-Zapp.—The guests are formed into circles with about twenty in each. One guest is chosen to stand in the center of each circle and explains that in a moment he will ask the guests to give the names of the right hand and left hand neighbors. This game can be played after No. 2, Autograph Album.

When all are ready the one in the center points quickly to someone in the circle saying "Zipp, one, two, three, four, five, six, seven, eight, nine, ten." The person to whom he points must give the name of his right hand neighbor before the number is reached. The one in the center may say "Zapp, one, two, three, four, five, six, seven, eight, nine, ten," in which case the name of the left-hand neighbor must be spoken. Any player who fails to name either his right-hand or left-hand neighbor before the count is up must exchange places with the one in the center. After the guests have become quite familiar with each other's names the one in the center may shout "Zipp-Zapp's crazy." At this signal all change places and the game proceeds as formerly.

12. Animal Partners.—As the guests arrive give each girl a small card and pencil, asking her to write down on it the name of an animal or bird which she would readily recognize if its call were reproduced or if its ways were acted out in pantomime. These cards are collected and passed out to the men, who are lined up on the opposite side of the room. One by one each man imitates the call of the animal or bird named on his card; or, if he prefers, he may represent it in pantomime. As soon as the girl whose card he holds recognizes her animal or bird partner, she claims him and they are partners for the next game.

13. Something to do.—As the guests arrive each is given a numbered card. The girls are given the cards with even numbers and the men, odd. On each card is written *something to do*. The following are suggestive: "Find number thirteen and ask him to recite his favorite poem." "Find number six and introduce her to number nineteen." "Shake hands with number fourteen, and ask her to help you to discover the color of the eyes of numbers six and seven." All cards given out are thus furnished with a number and a suggestion of one thing to be done.

14. Ribbon Partners.—If there is a balcony in the room where the social is to be held, let all of the girls, as they arrive, go into the balcony. When all the guests have arrived and the men are standing on the floor let the girls, remaining hidden, throw tiny strips of baby ribbon over the edge of the balcony. Each man selects a ribbon and pulls it gently. This is the signal for the girl who has hold of the other end to reveal herself and come walking down the stairs, still holding the end of the ribbon if the architecture of the room permits it. The partners thus chosen may be used immediately in a game requiring partner formation.

15. Grand March Figures.—(1) Boys form on one side, girls on the other. The first one of each line leads his line to the rear of the room and the lines march down the center in twos, or players may get partners and march in a circle around the room, coming down the center in twos.

(2) First couple go to right and second to left, third to right, etc. Couples meet at back of room and come up in fours.

(3) The three at the right turn right and the one on the left turns left, come up in center in fours. The

three on the left turn left, and one on right turns right, and come up the center in fours.

(4) Fours divide in twos, going right and left. When the lines meet at the other end of the room, the couples on the director's left form a bridge by holding inside hands high, while the other line marches under, both lines marching all the time. When the lines meet again at the front of the room, the other line of couples form the bridges, while the bridges pass under.

(5) When the two lines meet at rear of room, the first couple of each line join hands and skip around in circle for seven counts. On the eighth count, the couple on the left go under a bridge formed by the right side couple, each couple going forward in eight counts to meet the next couple of the opposite line. This is continued through the lines until the leading couples meet again.

(6) Couples meet at front of room forming fours—the first four turning right, the second four turning left and coming up the center in eights, halting at the front of the room. Eights join hands and the leader (on the right of the front line) skips into a winding formation so that attachment can be made with second line (the last one of the first line joining hands with the one on the right of the second line). When all the group is in line, players form a circle.

(7) Partners face and right and left around the circle to own partner. The leader winds up the circle by leading the players inside the outside circle. When the players are wound up, the leader unwinds by turning outside, and walking with back to players who are still winding up.

(8) Two circles are formed, girls inside, boys outside. Boys make arches by lifting joined hands. Girls

join hands and follow the leader in and out of the arches. Boys take girls on their right and march around circle in twos, coming up center in fours.

(9) The two inside lines form arches while the outside lines march forward, meet a new partner, and march under arches.

16. Eye Survey.—Give each guest five blank cards. On one card write the names of as many blue-eyed guests as possible; on another, those having brown eyes; on another, those having black eyes; on another, those having gray eyes; and on the fifth card place the names of those who cannot be classified—the miscellaneous list—adding the color of the eyes of each name.

CHAPTER II

CHILDREN'S GAMES

17. Aeroplane Race.
18. Japanese Tag.
19. Chinese Wall.
20. Obstacle Race.
21. Pom Pom Pull Away.
22. Poison.
23. Button, Button.
24. Slap Jack.
25. Jacob and Rachel.
26. Drop the Handkerchief.
27. Nuts in May.
28. Puss in the Corner.
29. All-Up Relay Race.
30. Potato Race.
31. Spin the Platter.
32. Cobbler, Cobbler, Mend My Shoe.
33. Baste the Beetle (Bear).
34. Two Deep.
35. Trades (New Orleans).
36. Blind Man's Buff with Wand.
37. Oats, Peas, Beans, and Barley Grows.
38. Farmer in the Dell.
39. The Mulberry Bush.
40. Did You Ever See a Lassie?
41. Itiskit, Itasket.
42. London Bridge.

For additional material similar to the above consult:

Draper, *Games*, Part I, Chapters I, IV; Part III, Chapter II.
Sheppard and Vaughan, *Games and Play for School Morale*.
Johnson, *Education by Plays and Games*, Part II.
England, *Physical Education*, pages 96–129.
La Porte, *A Handbook of Games and Programs for Church, School, and Home*, Chapter I.
Bancroft, *Games*, pages 41–211.
Community Service, *Fun for Everybody*, Chapter IV.
Churchill, *A Practical Recreation Manual for Schools*, Chapter III.

CHAPTER II

CHILDREN'S GAMES

17. Aeroplane Race.—Three players constitute a team. As many teams as desired may enter the race. In each team are two "mechanics" and one "aviator." The two mechanics hold between them a string about twenty-five feet long, free from knots, and exactly horizontal. A small paper cornucopia is placed at the end of each string and each aviator, blowing into the large end, moves it as rapidly as possible along the string to the opposite end. The first one to reach the opposite end wins the race.

18. Japanese Tag.—The game starts as any tag game—one player simply touches another and starts to run. The player who is thus tagged places his right hand on the spot where he was touched—head, knee, shoulder, ankle or back, and, with his hand in this position, he must tag some other player. The players usually try to tag some one on the knee or heel so as to handicap the runner as much as possible.

19. Chinese Wall.—The "wall" is marked off by two parallel lines straight across the center of the playground, leaving a space between them about four feet wide which represents the wall. On each side of the wall, at a distance of from fifteen to thirty feet, a parallel line is drawn across the playground. This marks the safety or home goal for the besiegers.

One player is chosen to defend the wall, and takes his place upon it. All other players stand in one of the home goals. The defender calls out "start" when

all players must cross the wall to goal beyond, the defender trying to tag as many as he can as they cross; but he cannot overstep the boundaries of the wall himself. All tagged join defender in trying to tag the other players. Game ends when all have been caught. The last one caught becomes the defender for the next game.

20. Obstacle Race.—This is sometimes called "Over, Under, Around and Through." The more obstacles placed in the way of the runners the more amusement it affords. About eight yards from the starting line have hurdles, not over two feet high; carpenters' saw horses do very well; eight yards farther have a wire stretched across the course about sixteen inches from the ground; this they must go under; five yards from this point have large boxes or barrels which they must go around; and last, barrels with both ends out (being careful no nails or splinters are left to injure the runners); these they must go through. Distance run not to be over fifty yards; it may be lessened if desired.

21. Pom Pom Pull Away.—"It" stands midway between two parallel boundary lines about forty feet apart. When "It" calls out, "Pom, pom, pull away; if you don't come I'll pull you away!" all run to the other boundary lines, pursued and tagged by "It." All caught assist "It" until all others are caught. Players may run each time only when signal is given. Variation: Let "It" call a player by name, as, "John Smith Pom, pom, pull away! Come away or I'll fetch you away!" If John Smith is caught, he assists "It"; if he gets safely across, he remains until joined by his comrades.

22. Poison.—Four or more Indian clubs or bottles are placed on the ground. Players join hands in a circle

and dance around them. By pulling and pushing each other each player tries to make some other player knock down a club by hitting against it. A player who knocks a club down replaces it and drops out. The game continues until only one is left.

23. Button, Button.—An indoor game for from ten to twenty players. The players sit or stand in a circle with their hands in front of them, palms together. The one who has been selected to be "It" stands in the center of the circle with his hands in a similar position. A button is held between his hands. He goes around the circle and places his hand between those of the players, dropping the button into the hands of one. He continues about the circle, still making the motions of dropping the button in the hands of others, so as to deceive those making up the ring. After he has taken his place in the center of the circle, those in the ring try to guess into whose hands he has dropped the button; the one succeeding in doing this takes the button and continues the game.

24. Slap Jack.—An outdoor game for from ten to twenty players. If played on the playground, the players stand or sit in a circle. One player runs round outside and tags one of the circle players, who leaves his place in the circle and runs in the opposite direction. When the players meet, they bow and shake hands. The tagger names an act (such as running and touching the wall, jumping over a fence, bumping the ground with the head a certain number of times, etc.) which must be done by both. The player who first does the act and returns to the vacant place in the circle remains in that place, and the one left out becomes the tagger for the next game.

25. Jacob and Rachel.—An indoor or outdoor game

for from ten to twenty players. All of the players except two join hands to form a circle. The two odd players, Jacob and Rachel, are in the center, Jacob being blindfolded. The object of the game is for Jacob to catch Rachel, locating her by the sound of her voice. Rachel does all in her power to avoid being caught by Jacob, even though she answers his questions. Jacob begins by asking, "Rachel, where art thou?" Rachel replies, "Here am I, Jacob," and immediately moves to some other point in the ring. Rachel may stoop to evade being caught by Jacob, or she may run to any part of the circle, but she must not leave the ring. Jacob may repeat the question whenever he wishes, and Rachel must answer each time. When Rachel is caught, Jacob returns to the ring. Rachel is blindfolded and chooses a new Jacob, this time seeking him with the question, "Where art thou, Jacob?"

A variation in the manner of choosing a new Jacob or a new Rachel is to have the blindfolded player stand in the circle while the other players circle round two or three times. The player in the center is then asked to point in any direction. The player toward whom the finger is pointed must step into the circle. When the blindfolded player succeeds in catching the other player in the circle he must identify the player caught by feeling the face, the head, or the hands. If the blindfolded player fails in the identification, he remains blindfolded until he finds one whom he can identify.

26. Drop the Handkerchief.—An outdoor game for from ten to twenty players. All of the players except one join hands to form a circle. The odd player runs round outside the circle, carrying a handkerchief, which he drops behind one of the other players. The player behind whom the handkerchief is dropped picks it up

and chases the one who dropped it. If the player who dropped the handkerchief is tagged before he gets back to the vacant place in the circle, he must take his place within the circle. The chaser takes the handkerchief for the next game. A player who does not discover that the handkerchief has been dropped behind him until the one who dropped it tags him after one trip round the circle, takes his place within the circle and the same player drops the handkerchief again. Players who become prisoners within the circle may gain their freedom by picking up the handkerchief before the player behind whom it is dropped picks it up, in which case the two players concerned change places.

27. Nuts in May.—An indoor or outdoor game for from ten to twenty players.

Here we come gathering nuts in May,
Nuts in May, nuts in May,
Here we come gathering nuts in May,
On a cold and frosty morning.

Whom will you have for nuts in May,
Nuts in May, nuts in May,
Whom will you have for nuts in May,
On a cold and frosty morning?

We will have (Mary) for nuts in May,
Nuts in May, nuts in May,
We will have (Mary) for nuts in May,
On a cold and frosty morning.

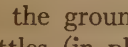
Whom will you send to take her away,
To take her away, to take her away,
Whom will you send to take her away,
On a cold and frosty morning?

We'll send (John) to take her away,
To take her away, to take her away,
We'll send (John) to take her away,
On a cold and frosty morning.

The pupils stand in two lines facing each other. The lines should be about four paces apart. One line sings the first stanza (to the air of "Mulberry Bush") while advancing toward the opponents and retreating. The other line advances and retreats while singing the second stanza. The first line advances and retreats while singing the third stanza, in which one of the players standing in the opposing line is named for *nuts in May*. The second line advances and retreats while singing the fourth stanza, in which it is suggested that someone be sent to take the one chosen for nuts in May. The first line advances and retreats while singing the last stanza, in which a player from that side is named to "take" the one chosen for nuts in May. The lines then stand while these two players advance to the center, draw a mark on the ground, take hold of right hands (or both hands) across the line, and engage in a tug of war. The player who is pulled across the line becomes the captured *nut* and must join the side of the captors. The game is continued as described above, except that the line which sang the second stanza the first time sings the first stanza the second time. The game is continued until one side captures all of its opponents.

28. Puss in the Corner.—An indoor or outdoor game for from five to twenty players. If played on the playground, one player is chosen to be *Puss*, and the other players take their places in *corners*, or at convenient goals that answer the same purpose. Puss goes from

one to another, saying "Puss wants a corner!" The player to whom this is addressed replies, "Go to my next-door neighbor." Any of the other players in the meantime may change places. Puss thereupon tries to obtain one of the vacant corners while the change is taking place. When Puss obtains a place, the odd player left out becomes Puss for the next game. Puss may at any time say, "All change!" when all of the players must change places at the same time, and in the general flurry Puss may obtain a place.

29. All-Up Relay Race.—Game can be played by any number. All players are divided into two teams, each team choosing a captain. The starting line and the goals should be about thirty yards apart. Each goal consists of two circles, three feet in diameter, drawn on the ground side by side—three feet apart. Three bottles (in place of the bottles, eggs, glasses of water, Indian clubs, or similar objects can be used) are set upright in the form of a triangle within two circles  and about one foot apart. At a given signal one runner from each team starts from the line, runs to his circle, places the three bottles in an upright position in the empty circle so as to form a triangle, and returns to the base line. The second runners are waiting, ready to start out as soon as they are touched by the returning first runners. This process is continued until the last two runners return to the base line. If there are five runners on each team, for instance, the first one of the two fifth runners to reach the base line wins the race for his side.

30. Potato Race.[1]—An indoor or outdoor game; two to fifty players. A starting line is drawn and at right

[1] For variations of this game see Bancroft, *Games for the Playground, Home, School, and Gymnasium*, The Macmillan Company, 1919, pp. 151–156.

angles to it a row of potatoes (blocks of wood or stones) is placed for each player. The rows are six feet apart; eight potatoes in a row. A box, basket, or pail is placed on the starting line at the end of each row. The contestants stand beside the receptacle and at the signal gather up the potatoes, only one at a time and in the order in which they are placed on the ground, dropping or throwing them into the receptacle. The finish line is five feet back of the starting line. The one crossing it first, having deposited all potatoes in his receptacle, wins the race. The potatoes can be gathered up with large spoons or with the hands.

31. Spin the Platter.—Arrange players in a circle and number them consecutively. "It" stands in the center and spins a platter, at the same time calling out a number. The player who has that number must catch up the platter from the floor before it falls. If he fails to do this, he becomes "It," and the play continues.

32. Cobbler, Cobbler, Mend My Shoes.—Players form in circle. Dumb-bell or any other suitable object may be used instead of a shoe. Players stand snugly together. "It" closes his eyes, stands in center, and says:

> "Cobbler, cobbler, mend my shoe,
> Have it done by half-past two,
> Stitch it up, stitch it down."

"It" opens eyes, when players say: "Now, see with whom the shoe is found." As "It" says, "Mend my shoe," he hands it to one of the players, who starts passing the shoe behind him. "It" tries to find shoe. When "It" asks any player, "Have you my shoe?" the player must show both of his hands. The dumb-bell must be kept moving. When "It" touches player

who has the "shoe," player so touched changes places with "It." Repeat.

33. Baste the Beetle (Bear).—An outdoor game for boys. Players stand in a circle with hands behind them. "It" runs around the circle and places a knotted towel, belt, or other soft "weapon" in the hands of some player, who then chases the person standing at his right around the circle. During the chase the person who holds the towel or rope hits the one he is chasing as often as possible with it until the second player reaches his place in the circle. The first player then continues the game from the beginning.

34. Two Deep.—Players stand in a circle. Two "Its" are chosen, one to chase the other. When the second "It" sees he is about to be caught he steps in front of one of the circle players and is then safe, but the one in front of whom he stepped must take his place in being pursued. The game continues in this manner until one is caught. This one then turns and gives chase to his pursuer, who steps in front of a circle player, etc.

A variation of this game is called "Three Deep." Arrange the players in a double circle facing center and play the same as above, using the third player to run instead of the second.

35. Trades (New Orleans).—Players divide into two equal groups. Each retires behind its goal line and decides what trade they will represent. One side approaches other's goal, when they are hailed thus:

"Hello, where're you from?"

"New Orleans."

"What's your trade?"

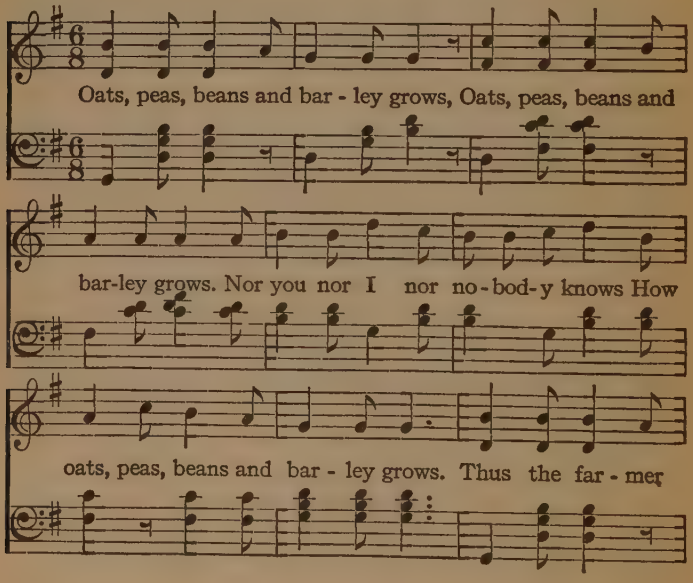
"Lemonade."

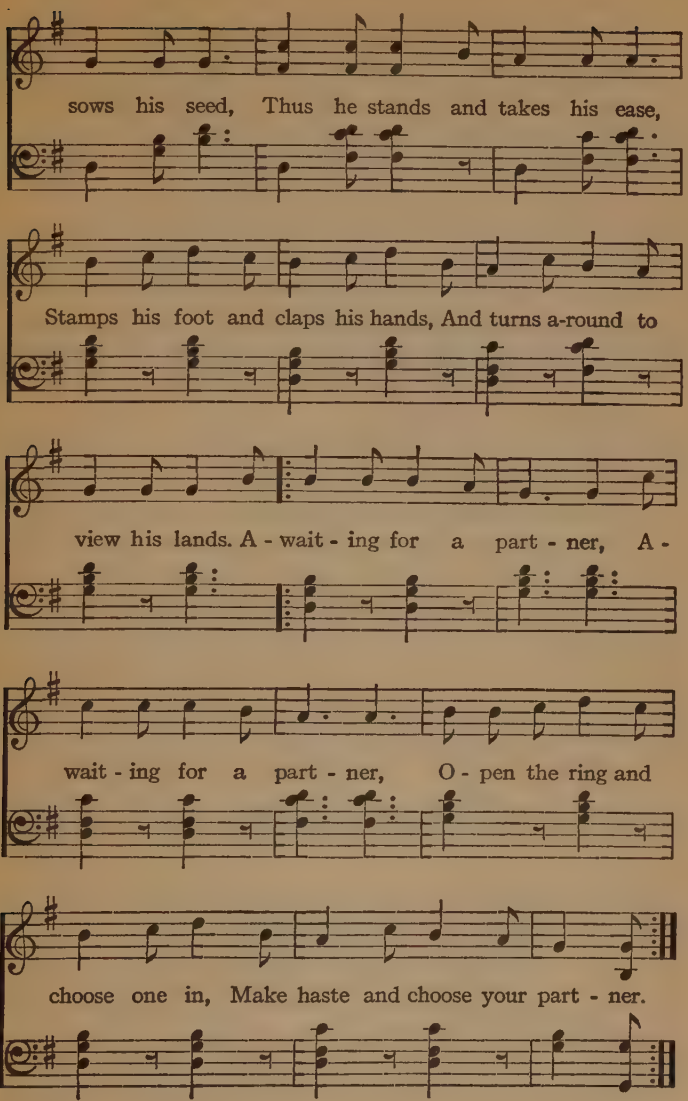
"Go to work and show us some."

Here approaching group goes through pantomime

motions descriptive of trade chosen, as picking cotton, sawing wood, sowing grain, etc. When their trade is guessed, they break and run for home, pursued by their opponents, after which the other party chooses a trade and approaches. (1) All caught by either side remain with their captors. Side losing all its players loses the game, or (2) score may be kept and the captured allowed to return to their own side.

36. Blind Man's Buff With Wand.—Players stand in a circle. "It" stands blindfolded in center, holding wand. Players move in a circle until "It" touches one with the wand and calls, "Still pond; no more moving." He then tries to guess the person whom he is touching. If he does not guess the right person in three trials, the game continues until he succeeds in naming correctly the person touched. This person then becomes "It."


Oats, peas, beans and bar - ley grows, Oats, peas, beans and
bar-ley grows. Nor you nor I nor no-bod-y knows How
oats, peas, beans and bar - ley grows. Thus the far - mer


sows his seed, Thus he stands and takes his ease,
Stamps his foot and claps his hands, And turns a-round to
view his lands. A - wait - ing for a part - ner, A -
wait - ing for a part - ner, O - pen the ring and
choose one in, Make haste and choose your part - ner.

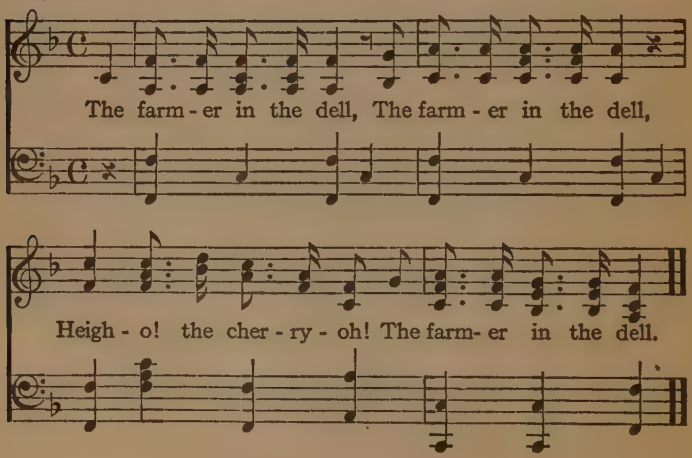
37. Oats, Peas, Beans, and Barley Grows.—The players form a ring, clasping hands, and circle about one of their number who represents the farmer and stands in the center. They all sing the first four lines, when they drop hands and each player goes through the motions indicated by the words of the second verse; sowing the seed with a broad sweep of the arm as though scattering seed from the hand; standing erect and folding the arms; stamping the foot; clapping the hands; and at the end of the verse turning entirely around. They then clasp hands again and circle around singing:

"A-waiting for a partner,"
"A-waiting for a partner,"

standing still for the last two lines.

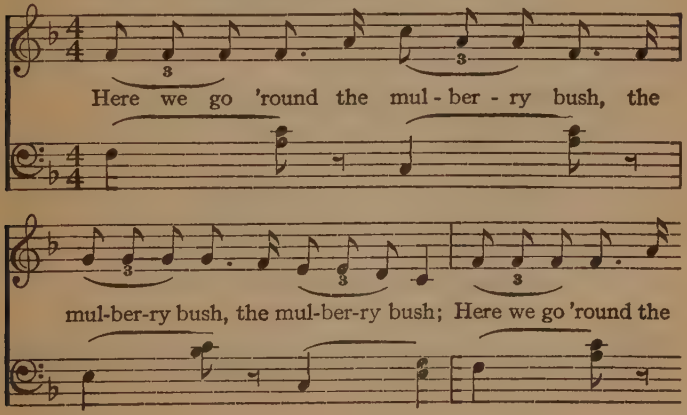
"So open the ring and choose one in."

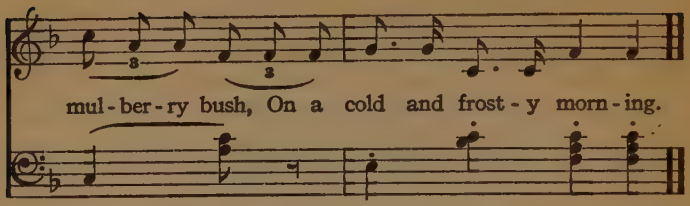
On these words the one in the center chooses one from the circle as a partner and the circle skips around humming the tune or singing "La, la, la," through once. The new partner then proceeds with the game from the beginning.



The farmer takes a wife, etc.
The wife takes a child, etc.
The child takes a nurse, etc.
The nurse takes a cat, etc.
The cat takes a rat, etc.
The rat takes the cheese, etc.
The cheese stands alone, etc.

38. Farmer in the Dell.—An indoor or outdoor game played by from ten to twenty players. The players join hands, forming a circle with one of their number, "the farmer in the dell," in the center. While the second stanza is being sung, the center player beckons to a circle player, who enters the circle as the wife. While each succeeding stanza is being sung, the player who last entered the circle beckons to another circle player; that is, the *wife* beckons to one to enter as the *child*, the child in turn beckons to one for the *nurse*, and so on, until six are in the circle. While the last stanza is being sung all the players take their places in the circle, leaving the "cheese" in the center. Without stopping the game, the "cheese" becomes the "farmer" and the game is repeated.





This is the way we wash our face
Wash our face, wash our face;
This is the way we wash our face
On a cold and frosty morning.

Chorus: Here we go 'round the mulberry bush, etc.

This is the way we comb our hair, etc.

Chorus.

This is the way we brush our shoes, etc.

Chorus.

This is the way we mend our clothes, etc.

Chorus.

This is the way we brush our clothes, etc.

Chorus.

This is the way we iron our clothes, etc.

Chorus.

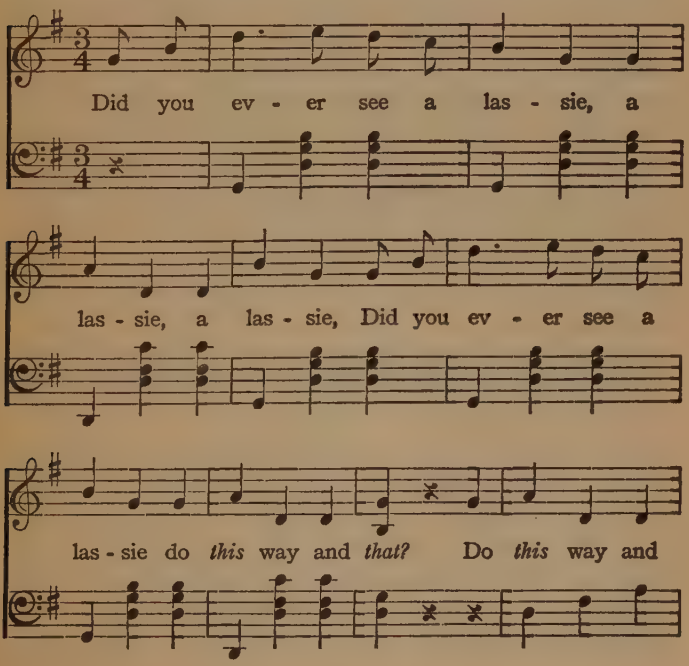
This is the way we scrub our floors, etc.

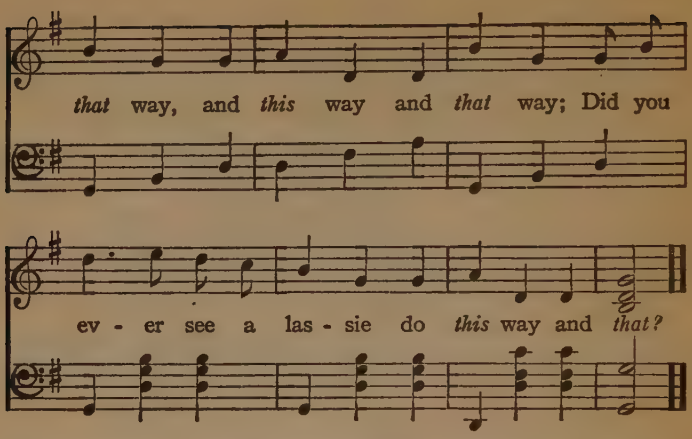
Chorus.

This is the way we go to school, etc.
No chorus.

This is the way we come home from school.

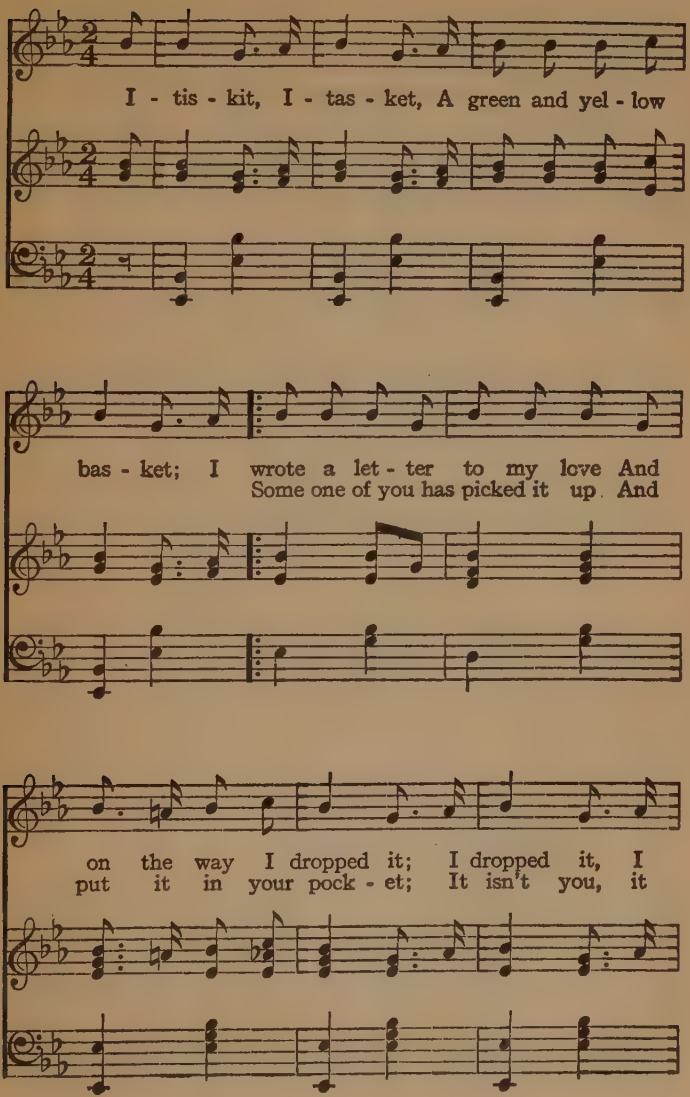
39. The Mulberry Bush.—An indoor or outdoor game for from ten to thirty children. The players join hands in a ring, skipping 'round as they sing "Here we go 'round the mulberry bush." As the second stanza is being sung, each one, standing in his place, washes his face vigorously. This done, they all join hands again and sing the first three lines of the chorus. While singing the last line, "On a cold and frosty morning," they all stand and shiver. In this pantomime way all but the last two stanzas are sung with the chorus. While the next to the last stanza is being sung the players walk 'round slowly and reluctantly, with shoulders and heads drooping. During the last stanza they

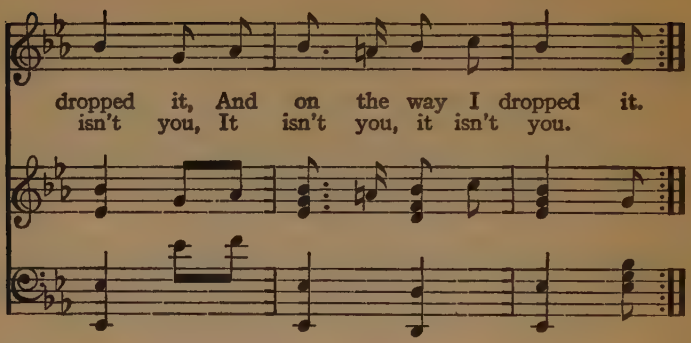




skip gayly in the opposite direction, waving their hands joyously.

40. Did You Ever See a Lassie?—If played on the playground, all players except one join hands to form a circle. They circle round while they sing the first four lines of the song. While they are doing this the odd player stands in the center and demonstrates movements which he chooses for the others to imitate. During the last four lines of the song the players stand in place, drop hands, and imitate the center player, who continues in unison with them. "Lassie" is used when a girl is in the center and "laddie" is used when a boy is in the center. The center player may imitate any movement such as mowing grass, prancing like a horse, playing the piano, or may use dance steps or such movements as bowing, skipping, whirling with the hands over the head, etc., or may take such gymnastic movements as hopping, jumping on both feet, arm movements, head movements, trunk movements, or leg exercises, etc.

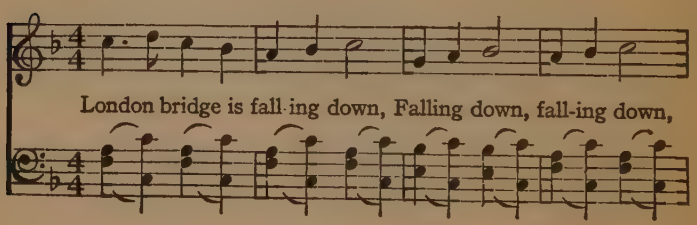

I - tis - kit, I - tas - ket, A green and yel - low
bas - ket; I wrote a let - ter to my love And
Some one of you has picked it up. And
on the way I dropped it; I dropped it, I
put it in your pock - et; It isn't you, it

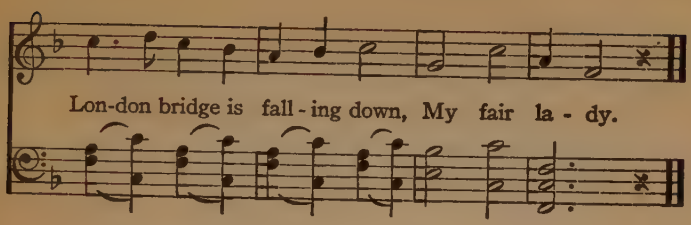


41. **Itiskit, Itasket.**—Form a circle, facing inward. "It," carrying a handkerchief around circle, chants or sings while whole circle sings with him:

"Itisket, Itasket, a green and yellow basket;
I wrote a letter to my love, and on the way I dropped it,
I dropped it, I dropped it, and on the way I dropped it."

Before last phrase, "It" must drop handkerchief and immediately start on a quick run in and out of circle. The one behind whom the handkerchief is dropped tries to catch "It." If "It" is caught, he must step into the circle. Should a player not discover he has the handkerchief, he must enter the center and free another player, if there. Player in center may free himself by securing handkerchief.





Build it up with iron bars,
Iron bars, iron bars, etc.

Iron bars will bend and break,
Bend and break, bend and break, etc.

Build it up with silver and gold,
Silver and gold, silver and gold, etc.

Silver and gold will be stolen,
Will be stolen, will be stolen, etc.

Get a man to watch all night,
Watch all night, watch all night, etc.

Suppose the man should fall asleep,
Fall asleep, fall asleep, etc.

Put a pipe into his mouth,
Into his mouth, into his mouth, etc.

Suppose the pipe should fall and break,
Fall and break, fall and break, etc.

Get a dog to bark all night,
Bark all night, bark all night, etc.

Suppose the dog should meet a bone,
Meet a bone, meet a bone, etc.

Get a cock to crow all night,
Crow all night, crow all night, etc.

Here's a prisoner I have got,
I have got, I have got, etc.

What's the prisoner done to you,
Done to you, done to you, etc.

Stole my hat and lost my keys,
Lost my keys, lost my keys, etc.

A bag of gold will set him free,
Set him free, set him free, etc.

Off to prison he must go,
He must go, he must go, etc.

42. London Bridge.—An indoor or outdoor game. Two of the tallest players represent a *bridge* by facing each other and by clasping and holding their hands high enough for the others to pass under. The other players form in a long line and pass under the arch while the song is being sung by all. While the last line of each stanza is being sung the players representing the bridge drop their arms round the one who is passing under at that time. The prisoner is led out of the hearing of the other players and is asked in a whisper to choose between two valuable objects (represented by the two players forming the bridge who have previously agreed which each shall represent) such as *a diamond necklace* or *a gold piano*. The prisoner belongs to the side which he thus chooses, and takes his place behind his leader. When all have been caught and are lined up behind their leaders, they grasp each other

round the waists and a tug of war takes place, the winning side being the side which succeeds in pulling the opposing leader across a given line. The leaders hold on to each other by the hands. When large numbers are playing, the game may be made more interesting by forming more than one arch to the bridge and by having the players run under.

CHAPTER III

STUNTS AND TRICKS

43. Athletic Meet (twenty-five events).
44. Cracker Relay.
45. Land of Departed Spirits.
46. The Hindoo Magician.
47. Magic Answers.
48. Handless Boxing Contest.
49. Digits.
50. Crossed Fingers.
51. Striking a Coin.
52. Lobster Race.
53. Hurdle Race.
54. Wand Twist.
55. Hanker Throw.
56. Tug of War.
57. Rooster Fight.
58. Chinese Get Up.
59. Catch Penny.
60. Say Jack Horner.
61. Stand Umbrella.
62. Kiddie Car Race.
63. Fold the Arms.
64. Forfeits.
65. Fat Lady—Thin Lady.
66. Gestures by Proxy.

Additional stunts and tricks may be found in the following books:

Harbin, *Phunology*, Chapters XVI and XVII.
Draper, *Games*, Part II, Chapter V.
La Porte, *A Handbook of Games and Programs for Church, School, and Home*, Chapters X and XI.
Community Service, *Fun for Everybody*, and *What Can We Do?*
Geister, *It is to Laugh*, Chapter IV.
Draper, *Community Recreation.*

CHAPTER III

STUNTS AND TRICKS

43. Athletic Meet.—If the group consists of sixty or more guests, give to each one a small pennant representing one of four well-known colleges. The group representing each college should go to one corner of the room and elect a captain and a scorekeeper. Provide each captain with a list of the events and ask him to secure the most promising contestants for each of these events. First prize in each event counts five points; second, three; and third, one point. The team securing the largest total of points wins the meet.

In the list of events furnished the captains the name of each event should be given together with a statement concerning the general qualifications of those who should enter the event.

The events used on any particular occasion can be selected from the following list: (1) Shot Put. Girls. (2) Shot Put. Men. (3) Peanut Relay. Girls. (4) Big Blow. Men. (5) Standing Broad. Girls. (6) Broad Grin. One Man and One Girl. (7) Backward Heave. Men. (8) Walnut Race. Girls or Men. (9) Swat the Freshman. Men. (10) High Jump. Girls or Men. (11) Center Dash. Girls or Men. (12) Hammer Throw. Men. (13) Aquatics. 3 Men and 1 Girl. (14) Ten-yard Dash. Girls. (15) Church Paper Relay. Men. (16) Three-yard Dash. Men. (17) Endurance Race. Men. (18) Hoop Relay. Men and Girls. (19) Long Glum. Girls or Men. (20) Javelin Throw. Girls. (21) Freshman Pacifier Contest. Girls or Men. (22)

Discus Throw. Girls or Men. (23) Wide Stretch. (24) Pebble Race. (25) Yard Measure.

(1) *Shot Put.* (Girls.) Provide each contestant with a paper bag blown up and tied securely so that the air will not escape. Observing all of the rules of the regular "shot put," measure the distance between the line where the athlete stands and the nearest point of the bag as it lies on the floor, after it has been thrown.

(2) *Shot Put.* (Men.) Each contestant is given a cup or saucer containing fifty small shot and a small necked bottle. The shot can be placed in the bottle only one at a time. The event is won by the contestant who first gets all of the shot transferred to the bottle.

(3) *Peanut Relay.* A small bowl containing ten peanuts is placed before each competitor. An empty bowl is placed at considerable distance from each competitor, who is supplied with a table knife. At a given signal each competitor takes one or more peanuts on her knife from the first bowl, depositing them in the empty bowl. She then returns for more peanuts. Throughout the event the contestants must keep their left hands behind their backs. If a peanut is dropped on the floor, it must be picked up by the use of the knife. The contestant who first succeeds in transferring the peanuts wins the first prize.

(4) *Big Blow.* Thread four cornucopias on linen threads, each thread to be approximately fifteen feet long. The trick is for each contestant to blow the cornucopia along the string as rapidly as possible. The first one to reach the opposite end of the string wins the event.

(5) *Standing Broad.* The girls who are selected to represent their colleges in this event take their positions side by side. The judges simply measure the distance

from the toe to the heel and also the width of the sole of the shoe of each contestant. Multiply length by breadth and compare the results. The girl having the largest number of square inches of "understanding" wins the event.

(6) *Broad Grin.* The contestants all grin as broadly as possible. The judges measure the grin of the contestants, adding together the grin of the man and of the girl from each team. The couple whose combined grin is the largest wins the event.

(7) *Backward Heave.* A small salt or sugar bag is filled with sand. The competitor stands with his heels at a given line. The bag of sand is placed upon the back of his neck as he stoops over. Without the use of his hands he must throw the bag backward as far as possible, making sure not to step back across the line.

(8) *Walnut Race.* Each contestant is given two walnuts. He must place one on top of either shoe and walk across the room. If either walnut falls off, he must start over again. The one reaching the other side of the room first, in this fashion, wins the event.

(9) *Swat the Freshman.* One contestant from each college is selected. The contestants remove their coats (and glasses), roll up their sleeves, and are blindfolded. They kneel on cushions, each facing his antagonist. The distance between the two is about thirty inches. One of each pair is armed with a rolled-up newspaper or Turkish towel. At a given signal he tries to swat the head of his antagonist, who dodges with as great agility as possible. After one minute the weapon (or a new one) is transferred to the other antagonist, who for one sweet minute gets his revenge. Only the effective blows are counted. The one getting the highest score wins the event.

(10) *High Jump.* A doughnut tied to a string is suspended about ten inches above the mouth of each contestant. The score consists of the number of bites which the contestant takes out of the doughnut without jerking it from the string.

(11) *Center Dash.* Tie a piece of candy in the center of two strings two yards long. (A prune can be used in place of the candy, in which case the event may be called "Prune Tug of War." See Draper, *Games*, p. 90.) At a given signal one contestant from each team puts one end of the string in his mouth and by chewing the string sees how soon he can reach the candy. He cannot use his hands to assist him. The first one reaching the candy wins the event. In this event, it is customary to have a girl at one end and a man at the other end of each string.

(12) *Hammer Throw.* An inflated paper bag containing a nickel or something of equal weight is tied on the end of a string a yard long. This is used as the "hammer" for this event. Each contestant by swinging the bag from the end of the string tries to throw it as great a distance as possible.

(13) *Aquatics.* Three men from each group are blindfolded. A girl from each group is given a glass of water and a teaspoon. As the signal is given she feeds the water to the men in turn with the spoon. The one emptying her glass first wins the event.

(14) *Ten-Yard Dash.* Provide each contestant with a wire nail and ten yards of thread. The one who winds the thread up first wins the event.

(15) *Church Paper Relay.* Each contestant is given two issues of the church paper (*The Christian Advocate, Watchman Examiner, The Congregationalist,* etc.). The trick is to place one paper on the floor, planting the left

foot upon it. Then, while balancing on the left foot, place the other paper on the floor ahead of it, planting the right foot upon it. Then, while balancing on the right foot, advance the other paper, and so on until the goal is reached.

(16) *Three-Yard Dash.* Each contestant is supplied with a strip of paper one inch wide and three yards long. Also a pair of button-hole scissors. The event consists in his cutting the paper into two strips one half inch wide.

(17) *Endurance Race.* The contestants are required to whistle as long as possible, one continuous note without taking breath.

(18) *Hoop Relay.* All of the representatives of each college line up, thus making four parallel columns. All face the leader. At a given signal, the first contestant in each line places the hoop over his head and shoulders, crawling through it and passing it on to the one standing immediately behind him. As soon as the last one in the line has gone through the hoop, he runs to the head of the line, passing the hoop back as formerly. The game is won by the team all of whose players have thus come to the head of their respective lines.

(19) *Long Glum.* One representative is chosen from each group to go and stand before each of the opposing groups. Thus the three representatives stand in a row facing each group. They must not turn their eyes away from the groups before which they stand but must witness the ingenious efforts of the various members of the group to make them smile. The event is won by the contestant who for the longest time refrains from smiling. The one who is glum for the longest time gets the first prize.

(20) *Javelin Throw.* Two representatives from each contesting group are chosen to throw a javelin through a rolling hoop. The javelin may consist of a large-sized knitting needle or a small stick.

(21) *Freshman Pacifier Contest.* Half-pint babies' nursing bottles are filled with milk, or water slightly colored with milk, and are equipped with rubber nipples. Graduated bottles are preferable. Make sure that the nipples have holes in them. At a given signal the contestants drink the milk. The first one to drain his bottle receives the first prize.

(22) *Discus Throw.* All the ordinary rules applying to the discus throw are observed but the "discus" used is a paper plate.

(23) *Wide Stretch.* Each group takes hold of hands, stretching the arms out as far as possible. The longest line wins.

(24) *Pebble Race.* (Girls or Men.) Push (do not kick) stones across the floor with right toe.

(25) *Yard Measure.* (Girls or Men.) Each contestant draws a line on paper, blackboard, or floor, trying to make it exactly one yard long. The one whose line is most nearly correct wins first prize.

44. Cracker Relay.—The players are divided into two opposing groups, each group selecting five or six representatives. Two rows of chairs are placed facing each other, the contestants being seated in the chairs. Each is provided with a Uneeda biscuit. At a given signal the first contestant on each side stands in his place and eats the cracker as quickly as possible. As soon as he can whistle he does so and this is a signal for the next contestant to eat his cracker. When the first one of the last two players whistles, the contest is won.

45. Land of Departed Spirits.—A Halloween party suggestion. Let each guest either come so attired as to represent some famous character or, after all have arrived, let each one design an appropriate get-up, using tissue paper and suggestions found in Dennison's *Bogie Book, Suggestions for Hallowe'en* (10 cents, order from Dennison Manufacturing Company, Framingham, Mass.). After all guests are ready, let each one perform some stunt or do something to reveal the character of the person impersonated. The other guests should guess who the ghost is.

46. The Hindoo Magician.—Each guest is provided with a slip of paper and asked to write on it a short sentence of about four words. Make sure that all pieces of paper are the same size and shape. The words must be written very plainly. The paper is then folded, making sure that no one sees what has been written on it. The magician collects the papers and without looking at them turns them over to some one who keeps them safely so that no one, himself included, can possibly read them. Then the magician is handed one. He places it firmly against his forehead without unfolding it. His eyes are closed. After a moment of silence he announces any sentence that occurs to him and asks who wrote it. One of the guests, who is his accomplice and who did not write a sentence (a fact which he carefully concealed) acknowledges that the sentence is his. The magician then looks at the paper ostensibly to verify it, but in reality to read it. He then holds this paper in his left hand, reaching out for another sentence. The new sentence is placed against his forehead as before and after a moment of silence, the magician reads out the words written on the previous paper. One of the guests, greatly astonished,

admits having written it. This is kept up until all the slips of paper have been read.

47. Magic Answers.—One person is sent from the room. Those who remain agree upon a certain object without the knowledge of the one who is absent. When he returns the one in the group who understands the trick names one thing after another but as soon as he names the thing agreed upon, his accomplice states that it is the one. He is able to give the correct answer because he has had a previous understanding that it is to be the second object named after a piece of jewelry or a red object, or a button, or any other particular object previously agreed upon.

48. Handless Boxing Contest.—Each contestant places a stick back of his bent knees. With his arms bent he clasps the stick close up to his elbows and just outside of his knees. Each contestant, remaining in this stooping position, approaches his opponent cautiously, sparring for an advantageous position from which to knock his antagonist over. The one who first knocks his opponent over or makes him relinquish his hold upon the stick wins the event.

49. Digits.—Ask the players to write on a piece of paper a number with three digits in it, then to reverse the number and subtract the less from the greater; then ask him what the last digit is in his result. From this digit it is possible to tell what the whole number is. (When numbers are reversed and subtracted, the middle number is always 9; so if the player tells you the last number in the result is 7, you know the whole number is 297, for the first and last digits always equal the middle one, or 9.)

50. Crossed Fingers.—Arms are extended forward, wrists crossed, palms together, with fingers interlaced.

Hands are then brought in toward chest, and turned upward. Point at one finger, being sure not to touch it, and ask the player to raise it. Usually the wrong finger is raised.

51. Striking a Coin.—One player holds, balanced on his extended index finger, a small coin. Another player stands eight or ten feet in front of him, closes one eye, and then walks directly toward the coin and with a pencil tries to dislodge the coin from the finger. Generally he misses it, the blow falling short of the mark. A ring may be held between the thumb and forefinger. Ask a player to close one eye, approach the ring, and try to run a pencil through it, sideways. He usually misses it.

[1] **52. Lobster Race.**—Two people walk backward on hands and knees to a given point.

53. Hurdle Race.—Sing two words of any song, then omit two to the end of the song.

54. Wand Twist.—Take a broom stick or any other smooth, strong stick. One person stands on either side with both hands grasping stick. One person tries to twist wand down to the left side and another tries to twist down to right.

55. Hanker Throw.—Throw handkerchief as far as possible without folding or knotting it.

56. Tug of War.—Tie prune, piece of gum or candy in middle of string and have two people chew the string to see who gets the prize first.

57. Rooster Fight.—Two people stand facing each other. Grasp both ankles. The one that can push the other over wins.

58. Chinese Get Up.—Sit back to back with arms locked. Try and get up. Last one up loses.

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[1] The following stunts, numbers 52–63, and forfeits are taken from *What Can We Do?* They are used by permission.

59. Catch Penny.—Put a penny on each elbow, shake off and catch both, the right hand catching the penny from the right elbow and the left from the left.

60. Say Jack Horner rime and after each word tell what number it is in the series.

61. Stand Umbrella on floor, let go, turn around, catch before it touches floor.

62. Kiddie Car Race.—Pick out two fat persons and let them race, seated on kiddie cars. This can be done in relay fashion, using more than two persons in each team.

63. Fold the Arms, Lie down on the floor and get up without using elbows or hands.

64. Forfeits.—

(1) Say three nice things about yourself.

(2) Answer truthfully four questions asked by anyone.

(3) Place one hand where the other can't reach it (elbow).

(4) Answer "no" to any four questions asked by anyone.

(5) Laugh, cry, whistle and sing each in the four corners of the room.

(6) Walk up to four people and get down on knees and smile.

(7) Given two words that rime and make a poem out of them.

(8) Touch a book inside and outside without opening it (take out of the room).

(9) Hold something in one hand, arms sideways. Put in the other without moving arms. (Put object down, take half turn and pick it up.)

(10) Hold one foot, hop around like a grasshopper.

(11) Make a speech on war, matrimony, prunes, cheese, etc.

(12) Yawn till someone else yawns.

(13) Pay a compliment to four persons in the room.

(14) Ask a question that cannot be answered by no. (How do you spell "yes"?)

(15) Blindfold two players in opposite corners, have them come forward and shake hands.

(16) Put four feet against the wall (chair).

(17) Make a pile of chairs, take off shoes and jump over them (shoes).

(18) Leave room with two legs, come back with six (chair).

(19) Player leaves room. Have two questions. He must answer "no" to first and "yes" to second.

(20) Dance a jig.

(21) Tell a funny story.

(22) Pose as a statue.

(23) Give a Mother Goose rime.

(24) Give in pantomime a lady dressing her hair before a mirror.

(25) Imitate three barnyard noises.

(26) Imitate a Jack-in-the-Box.

(27) March like a tin soldier.

(28) Act like Charlie Chaplin.

(29) Give this Siamese yell two times very slowly, and two times very fast: Owha tagoo Siam.

(30) Sing a song.

63. Fat Lady—Thin Lady.[1]—Three people are needed for this stunt. Have two umbrellas—one open, the other closed. Each girl holds an umbrella over her head. A sheet is draped over each umbrella in such a way that only the girl's feet show. Paint a face on a small square box or a stuffed paper bag and place it securely on top of the umbrella. On each head place

[1] Adapted from Betzner, *Special Parties and Stunts*, p. 22. Bureau of Social Education, National Board, Y. W. C. A., New York City.

a hat. The open umbrella will look like a very large person and the closed one like a very thin person.

As the two girls thus made up appear before the audience, the fat one sighs and says, "Oh, if only I could get thin." The thin one, in a faint, fine voice, says, "Oh, to be fat!" Here a third person enters dressed as a Patent Medicine Agent. He tells the audience, in a short, confidential and business-like talk, of the wonderful properties of the medicine which will make fat people thin, and thin people fat. With a spoon he gives the fat person a dose. She lets down the umbrella slowly and becomes very thin. He shakes the bottle and gives a dose to the thin one; whereupon she puts up the umbrella and becomes very fat. The Patent Medicine Agent lowers or draws the curtain and bows.

66. Gestures by Proxy.—Two players stand one immediately behind the other, the larger one next to the audience and facing it. Care should be taken so that the player behind him is not seen with the exception of his arms, which are thrust out toward the audience close up under the arms of the player who is in front. This player who is in front puts his arms directly back of him so that they are not seen by the audience. As he delivers his speech the player behind him supplies the gestures. These may include looking at his watch, using his handkerchief, taking out a pencil, fountain pen, or notebook, or making such gestures as seem to suit the sentiment expressed by the orator.

CHAPTER IV

ACTIVE INDOOR GAMES

67. Rainy Day Relay.
68. Jolly Is the Miller.
69. Guess Who?
70. Maze-marching.
71. Jerusalem.
72. Fruit Basket.
73. "Merry-Go-Round."
74. Popularity.
75. Train.
76. Peanut Pass.
77. Slap Tag.
78. Alphabet Game.
79. Blanket Guess.
80. Chair Relay.

For additional active indoor games, consult:

La Porte, *A Handbook of Games and Programs for Church, School, and Home*, Chapter III.
Geister, *Ice-Breakers*, Chapters IV, VI, VII.
Geister, *It Is to Laugh*, Chapter III (Races).
Draper, *Games*, Part II.
Elsom and Trilling, *Social Games and Group Dances*, Chapter III.
Bancroft, *Games*, pages 43–211.
Community Service, *What Can We Do?* (Index, p. 4).

CHAPTER IV

ACTIVE INDOOR GAMES

67. Rainy Day Relay.—Each man gets a partner and the players are then divided into two groups of equal number. Each group is provided with an umbrella and a suitcase containing a raincoat and a pair of men's rubbers. When the signal is given one couple from each group runs toward the goal, the man carrying the suitcase and umbrella. After they have gotten there, the man must open the suitcase, put the rubbers and raincoat on his partner, and close the suitcase. Then he opens the umbrella and carries it over his partner and they return to their group. The man then closes the umbrella, takes off the raincoat and rubbers and puts them back in the suitcase and closes it and hands it to the next couple. The girl is not allowed to assist her partner. The second couple repeats the same process and so on; the last couple to finish loses the game for their side.

68. Jolly is the Miller.—

"Jolly is the miller who lives by the mill,
The mill turns round with its own free will.
One hand in the hopper and the other in the sack,
The right steps forward and the left steps back."

Players march around the room in couples to the above tune. At the last line the player on the right

steps forward to a new partner and the player on the left steps back for a new partner. Meanwhile an extra player, who has been standing in the center of the circle, tries to get a partner, while everyone is changing, so there is always an extra player.

69. Guess Who.—All the players but one form a circle with a blindfolded person in the center, holding a wand. The circle moves round until the one who is blindfolded strikes the floor with his wand. This is the signal for them to halt. The wand is then pointed in any direction and the player in the circle who is thus pointed out takes hold of it. Three questions may be asked by the player in the center; the one answering tries to disguise his voice so as not to be recognized. If he is identified and his name called, he must exchange his place with the one in the center. Otherwise, the circle moves about again as before, a different player is pointed out, and the effort is made to identify him.

70. Maze-marching.—The term "maze-marching" is applied to single-file marching in a winding or spiral or other intricate line about the room. Considerable mental alertness is sometimes needed to keep the column from being broken. The following figures are the most popular:

Large Spiral (Figure 1). The leader marches in a spiral line until the center of the floor is reached, when he reverses his direction and marches in a spiral line between the columns going in the opposite direction. This is continued until he reaches the starting point and the open floor.

FIG. 1

Two Small Spirals (Figure 2). These are executed in the same manner as the large spiral above except that the group forms a second spiral immediately after the first one has been formed, or else is divided into two groups, each group forming its own spiral.

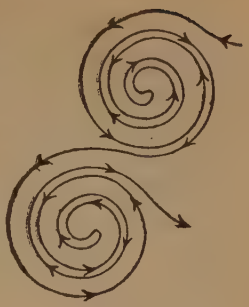


FIG. 2

Zigzag (Figure 3). The leader marches across the space and then back again making a column left about at one end and column right about at the other. He starts at one side of the room and covers the entire distance across with his zigzagging.

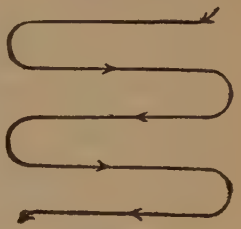


FIG 3

Figure Eight (Figure 4). The leader marches diagonally across the center of the floor, then circles and crosses the column at half its length and follows the trail of the column. Each player crosses the center alternately with the one from the opposite end.

FIG. 4

The Chain (Figure 5). The leader of the marching column crosses the long diameter of the space, then circles and crosses and recrosses the column every fourth or sixth player. The crossing is executed as in the preceding figure.

FIG. 5

Continuous Eights (Figure 6). The leader crosses the floor space at one end in an oblique

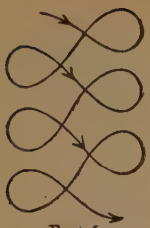


FIG. 6

line, then circles and crosses the column as in the figure eight back of the fourth player, and proceeds to the opposite side of the room and then circling, crosses the column in the same manner. He continues until the opposite end of the space is reached.

FIG. 7

Concave Square (Figure 7). The leader of the column crosses the space at one end in a slightly oblique line, then circles at the corner and crosses the column back of the sixth player, and proceeds to the next corner. He continues round the square, making a circle at each corner.

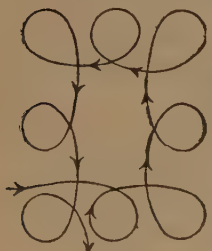


FIG. 8

Outward Scallops (Figure 8). The leader starts as in the concave square, but circles once or twice on each side of the square.

Convex Square (Figure 9). The convex square is the opposite of the concave square. The circles are made toward the center instead of toward the outside or the corners.

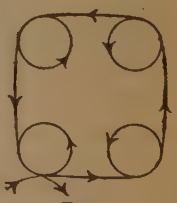


FIG. 9

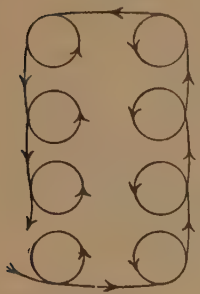


FIG. 10

Inward Scallops (Figure 10). The inward scallops are the opposite of the outward scallops. The number of scallops depends upon the size of the room and the length of the column.

71. Jerusalem.—The music should be a lively march and full of surprises. Provide one less chair than players. Place the chairs in a line so one faces one way and the next the other way. The players line up in a circle around the chairs. When the music starts they march around the chairs, but when it stops unexpectedly everyone rushes for a chair. One chair is removed each time and the unsuccessful player drops out each time until only two players are left to scramble for the last chair.

Players themselves may be substituted for chairs. Ask one half the players to form a single line, the first one standing with right hand on hip, the second with left hand, the third with right hand, etc. When the music stops the players in the circle grab a partner's arm.

72. Fruit Basket.—Players are seated in a circle numbered by fours. No. 1 are called "Lemons," No. 2 Oranges, No. 3 Peaches, No. 4 Grapes. One player stands in the center and calls "Peaches." All No. 3 must then change seats while the center player tries to get into an empty chair. To give variety, the center player may call Fruit Basket and everyone is required to change seats while the center player tries to get one. The center player takes the number or name of the player whose chair he takes. Instead of using names of fruit, names of automobiles may be given out to the four different numbers.

73. "Merry-Go-Round."—(Music the same). Players form a double circle, with partners facing, and hands on hip. All hop on left foot, pointing right toe to the side; change quickly to hop on right foot, pointing left foot to side. This is repeated three times (four measures). Hop on left foot pointing right forward, change quickly to right. Repeat all (two measures). Take

three fast stamps and pause, repeat it, then take five fast stamps.

All face center, the inside circle joining hands, and the outside putting hands on their partners' shoulders. All take side steps to the right, resembling a merry-go-round, at first a long, slow step, then faster and faster. When repeating, partners change places.

74. Popularity.—This game is used where there are more girls than boys and vice versa. All the men bunch in the middle of the room, while the girls march around in a circle with the left hand toward the inside of the circle. At a command, every man who can takes a partner, while those who are left stay in the center. The men and girls march around until the whistle blows, then the men about face and the circles march in opposite directions. When the whistle blows again, all the men rush for partners again and march around as at first, while the men who are left go back to the center.

75. Train.—Players form a circle. Take out one, two, three, or four players according to the number of players in the circle. These players face anyone in the circle that they want to. Every one has hands on hips, and takes "jump, jump and hold," jumping first on right heel, then on left; repeat this, then take five jumps. Then the players on the inside of the circle face the center, and the players they just faced put their hands on their shoulders, and starting with a clap they take twelve running steps around the inside of the circle, ending up in front of some player standing in the circle. The first step is repeated, and the inside players drop hands and face the center, each in his own place. Those whom they have just faced join them by putting their hands on the shoulders of the back one, so each line

has three players. This is repeated until every one in the circle has joined some line.

76. Peanut Pass.—Players form in two lines, facing each other. Place a dish of peanuts beside each leader and an empty dish at the other end. Everyone in line clasps the right wrist of the player on his left with his left hand. At the signal "Go" the leader picks up one peanut at a time and passes it down the line. If a peanut is dropped, it must be picked up with everyone's hands still clasped. The side which first passes all its peanuts from one dish to the other gets all the peanuts.

77. Slap Tag.—This is played with a knotted towel or a folded newspaper. One player stands in the center while the other players stand in a circle, shoulder to shoulder. The players then pass the paper behind their backs and at every opportunity slap the one in the center with it, but always trying to avoid being caught with the paper in their hands. Should the center player tag anyone, who has the paper in his hand, he changes places with that player. Much fun may be had if the players use different feints to try and mislead the center player as to who holds the paper.

78. Alphabet Game.—Players are divided into two groups and different colored sets of the letters of the alphabet are given to each group. The leader calls a word, and the players holding the letters of the word, run out and form it as quickly as possible. If one letter is double, the player may jiggle his letter back and forth, but if it appears in two different places, he must run back and forth. Judges decide which group forms the words first, and keep the score. The score should not exceed ten or eleven points.

79. Blanket Guess.—Players are divided into two groups, each group having a blanket. One person is

chosen from each group to hold the blanket in front of him, and try to hide from the one in the other group who has the blanket. Each player tries to find out who is behind the other blanket without being recognized himself. The one who first guesses correctly who the other one is, makes a score for his side; then some one else is chosen.

80. Chair Relay.[1]—Line up in couples—two sets or more. The man of the first couple carries a chair—his partner going with him; he sets the chair down on the goal line and she sits down in it; he picks it up, carries it back to the next couple and they (the first couple) go to the end of the line. The game continues until one side wins. Added interest is afforded if instead of the lady sitting down on the chair the man kneels on it, facing her, at the same time singing the scale or reciting a short, familiar poem.

[1] Adapted from Edna Geister.

CHAPTER V

QUIET INDOOR GAMES

81. Anagram Contest.
82. Buzz-Fizz.
83. The Minister's Ford.
84. Garage.
85. Up, Jenkins.
86. Revealing Spirits Move.
87. Memory Contest.
88. Progressive Stunts.
89. Beast, Bird, Fish, Furniture, Flowers, etc.
90. O, Smile!
91. What's Your City?
92. Singing Proverbs.
93. Poor Pussy.
94. Ghosts.
95. Scouting for Words.
96. Peanut Tossing.
97. Football Jenkins.
98. Dramatic Posing.
99. The Drama of Poky Hunter.
100. Artistry.

For additional quiet, indoor games consult:

La Porte, *A Handbook of Games and Programs for Church, School, and Home*, Chapter IV.
Community Service, *What Can We Do?* (See Index, p. 4.)
Wolcott, *The Book of Games and Parties*.
Geister, *Ice Breakers*, Chapter VI, Games of limited action.
Gates, *Successful Socials*.
Harbin, *Phunology*, Chapter XIV (prize socials).

CHAPTER V

QUIET INDOOR GAMES

81. Anagram Contest.—Anagram "words," printed on cards and made up by transposing the letters of Bible names (ertep for Peter, kleu for Luke, oduxse for Exodus, zarenath for Nazareth, etc.), are placed in a hat or box. The leader draws out a card, holds it up where all can see and calls the name of one of the players who is expected to respond with the correct name. If he is unable to do so after ten seconds, he forfeits his turn and the card is returned to the hat or box. A new card is then drawn out and the name of another player is called. Each player who gives the correct answer receives the card from the leader. The players are called on in rotation until all the cards have been used up. The one who has the largest number of cards wins the game.

82. Buzz-Fizz.—The players are seated in a circle. The game starts by one player saying "One." The player next to him says "Two," then "Three," and so on; only, every seventh player says "Buzz." That is —whenever "seven" or a multiple of seven is reached the player must say "Buzz." When the count gets to 71, the players say "Buzz one," "Buzz two," and so on. If he misses, he drops out, and the next player starts in as "One." The game becomes intensely interesting if in addition, "Fizz" is substituted for "Five" and its multiples. The game can be played by requiring a forfeit if a player fails to say "Buzz" or "Fizz" when he should, or if he says either in the wrong place.

83. The Minister's Ford.—The first player says, "The minister's Ford is an *animated* Ford," or he may use any other adjective beginning with "a" to describe the Ford. The next player makes a remark about the Ford, using an adjective beginning with the same letter; for instance, he may say, "The minister's Ford is an *aggressive* Ford." This is continued, each player using a different adjective beginning with the letter "a" until all have had a chance. The first player then makes a similar remark about the Ford, using an adjective beginning with "b." This goes round the group as with the letter "a." The game continues through the entire alphabet. Any player who is unable to respond immediately when his turn comes or who fails to use a proper adjective, drops out of the game or pays a forfeit. The player who remains in the game longest is the winner.

84. Garage.—Each player thinks of a word which is the name of a familiar object. This word is used in answering the question asked by the player chosen to ask one or more questions of each player. The questions and answers may proceed somewhat as follows:

Question: "I heard that thieves broke into your *garage* last night. How did they get in?"

Answer: "With a *dictionary*."

Question to next player: "What did they find in your garage?"

Answer: "A *baby carriage*."

Question to next player: "What did they say when they saw the *baby carriage?*"

Answer: "O, *fishhooks!*"

Question to next player: "What kind of clothes did they wear?"

Answer: "*A blue silk sweater.*"

As the questioning and answering proceeds, any

player who laughs or who fails to give a proper answer, must forfeit his place and become the questioner.

85. Up, Jenkins.—The players are divided into two equal groups, seated on opposite sides of a table. Each group has a captain. A coin of any denomination is passed from hand to hand under the table by the members of one group and so as to make it impossible for the members of the opposing group to locate it. The captain of the opposite side then calls, "Up, Jenkins!" when all hands are brought from under the table and held up with palms outward toward the guessing side, with fingers closed down tightly over the palms, the coin being hidden in one of the hands. The opponents may look at the hands from their side of the room as long as they choose. The captain then commands, "Down, Jenkins!" when the hands are brought down simultaneously with the palms flat on the top of the table. This is done with enough noise to disguise the clink of the coin when it strikes the table. The opponents try to guess which hand covers the coin. Then the captain of the guessing side calls for the lifting of one specified hand at a time. The player named must lift the hand indicated, and that hand is thereafter taken from the table. The opponents win if they eliminate all empty hands until only the hand that covers the coin is left. Then the coin passes to them for the next round. If the coin is disclosed before the last hand is reached, the side holding it adds to its score the number of hands left on the table. The winning side is the side which first scores the number of points decided on for the game.

86. Revealing Spirits Move.—All the guests are seated in a circle and the lights are turned low. One of the two players who know the trick explains care-

fully to all how the game is played. Then he leaves the room but remains within easy calling distance. His accomplice moves about the circle quietly and placing his open hands, palms downward over the head of one of the guests, says: "The Revealing Spirits Move." The one from without replies: "Let them move in." This is repeated until finally, the former, while holding his hands above the head of one of the guests says: "The Revealing Spirits Move and Rest Upon." Whereupon the absent player immediately names the person before whom his accomplice is standing. (Both select the person who spoke last before the trickster left the room.)

87. Memory Contest.—A tray is filled with small objects of all sorts and is passed slowly in front of the seated guests who are furnished with pencils and paper. Each guest is permitted to look at the tray intently for about thirty seconds. He is not permitted to write anything down while the tray is before him. After it is past, he is to write down the names of as many objects as he can remember. The one remembering the largest number of objects wins the game.

88. Progressive Stunts.—Tables are arranged so as to suggest progression, with different stunts for each table. After each stunt, the four players at each table move up to the next one. The player having the largest total score is winner. Each player keeps own score; 5 points for first at each table and 3 points for second.

Table I. A bowl of peanuts and four hatpins are provided. Each player tries to pick out as many peanuts as possible within a given time.

Table II. The table is placed by a piano or victrola. Players are provided with paper and pencil, and write down the names of different records as they are played.

Table III. A dish of puffed rice and four needles and thread. Each person tries to string as many kernels as possible.

Table IV. Paraffine gum sticks, toothpicks, and heavy cards are provided. Using the gum after it has been chewed, the players fashion shapes representing animals or birds.

Table V. Give the players a word like "Constantinople," asking them to make as many words out of it as possible.

Table VI. Provide materials for making dolls, or for clothing them; peanuts or clothespons, crayons, cloth, needle and threads.

89. Beast, Bird, Fish, Furniture, Flowers, etc.—The old game of Beast, Bird, Fish, is a familiar one. The players are seated in a circle, while one player stands in the center and points at one of the players, calling, for instance, "Beast," and then counts up to ten as fast as possible. The player pointed at must answer with the name of some beast, before the center player counts ten. If he does this, the center player must try it again, but if he fails to answer, he changes places with the center player. A great deal more fun is added by calling a variety of words such as furniture, flowers, chairs, automobiles, etc., and requiring the person questioned each time to name some kind of furniture, flower, chair, automobile, etc.

90. O, Smile.—Players are divided into two sides. At the command "Go," one side tries to make the other side laugh. Any kind of ingenious facial expression or question may be used. As fast as the players on one side succeed, the players who lost step out of line. After all the players have been conquered, they re-form in line and try to make the players on the other side laugh.

If it takes too long, it may be better to give a certain amount of time to each side, and see which side has the fewest left.

91. What's Your City?—Players are seated in a circle, and everyone is given the name of a city. One player stands in the center, blindfolded. The director of games calls out, "Chicago and Milwaukee, Change!" While they are changing the center player tries to touch one of the players or get a vacant chair. If he succeeds, the extra player becomes center player. The game is still more interesting when the director calls "Change" for four cities.

92. Singing Proverbs.—The players are divided into two groups. One group secretly selects a proverb and gives one word to each player and to more than one if the group is large. At a signal the members of the group sing their words to a given tune, while the other side try to guess them. When the proverb is guessed, the singing group tries to guess the proverb sung in like manner by the opposing group.

When there are a few players, have the players sit in a circle and send one player out of the room while the group decides on some proverb. The extra player tries then to guess the proverb, and as soon as he does he sends some one else out in his place.

93. Poor Pussy.—The players sit in a circle. One player kneels down in front of some one in the circle and cries "Me-ow" in as ridiculous a manner as possible, trying to make the player laugh, while the seated player pats him on the head, saying "Poor Pussy." If the cat-imitator fails to make the other player laugh in three trials, he must try some one else, but if he succeeds before three trials, the players change places.

94. Ghosts.—The leader names some letter of the

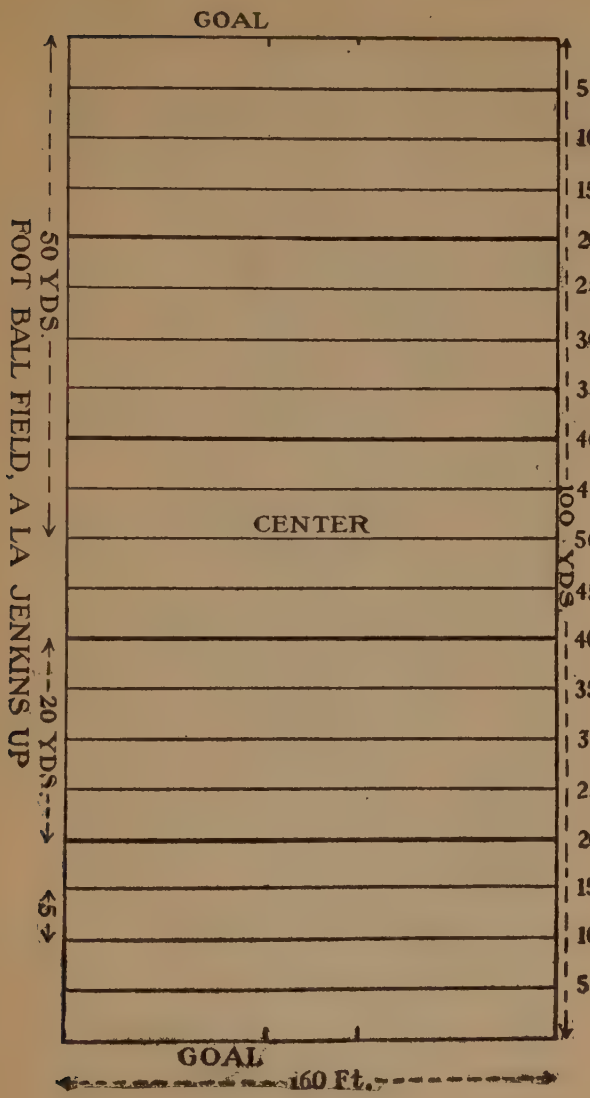
alphabet, the next player adds a letter, thinking of some word. Each player adds a letter but must avoid an addition which completes a word. If he does finish a word, he becomes a "half ghost" and no one can speak to him. If any player does speak to him, he becomes a half ghost. The half ghosts may continue talking and playing. After a word has been finished, the next player starts a new word. If a half ghost finishes a word, he becomes a whole ghost and drops out of the game, but still may talk. If any player talks to him he becomes a full ghost. Thus all the players are finally eliminated.

95. Scouting for Words.—Have letters of the alphabet written on cards, one letter on each card. Make three or four cards of each letter. One player mixes the cards in the pack and holds them face downward. Before he turns a card he may say, "Mention a bird whose name begins with this letter," then he holds the card exposed to view. The first player to give an answer receives the card, but if no one answers in five seconds the card is returned to the pack. The leader may make use of such subjects as names of girls, boys, parts of automobiles, different kinds of automobiles, articles to eat, clothing, etc. When the cards have all been given out, the game is won by the player holding the largest number of cards.

96. Peanut Tossing.—Place a hat on the floor in the center of the seated ring of players. Give each player ten peanuts. Let each player, in turn, try to throw his peanuts into the hat. The peanuts that do not land in the hat are gathered up and divided equally among the players who have succeeded in getting all of theirs in. Thus the contest proceeds until it is determined who is the best thrower.

97. Football Jenkins.—The players are divided into two sides and are seated around a table as when playing "Up, Jenkins" (see No. 85). The score is kept by moving a large-headed pin or other object on a big sheet of paper or other material marked off so as to represent a football field. The lines across the field are supposed to be five yards apart. Each player has a number known only to the members of his own team. The "quarter back" in giving signals designates which player is to receive the coin. A captain is chosen for each game. Each captain works out a secret system of signals in response to which the members of the respective teams lift up their hands and bring them down simultaneously on the table. The number of hands remaining on the table after the coin has been discovered constitute the number of yards the pin (ball) is advanced toward the opponent's goal. If a team does not make fifteen yards in four "downs" the "ball" goes to the opposite side. When the "ball" reaches the goal it is counted a touchdown and scores six as in football. If a player brings his hands down upon the table prematurely, his team is penalized five yards. Other football features can be included. The game should last about twenty minutes. This is a good game for high school students to play during the football season.

98. Dramatic Posing.—Three or more players are chosen to stand before the others all ready to assume poses as directed. The leader selects biblical scenes that are particularly dramatic such as Daniel in the lions' den, Saul at the stoning of Stephen, Pharaoh's daughter finding the baby Moses, Paul at Mars' Hill, Queen Esther before the king, etc. At a given signal, "On your marks, get set, go!" the players chosen assume


GOAL
5
10
15
20
25
30
35
40
45
CENTER
50
45
40
35
30
25
20
15
10
5
100 YDS.
50 YDS.
FOOT BALL FIELD, A LA JENKINS UP
20 YDS.
5
GOAL
160 Ft.

appropriate poses while all others vote to decide which is the best. (This kind of play is very effective as a Camp Fire stunt.)

99. The Drama of Poky Hunter.—While these lines are being read, players wearing stunt costumes and posing enact the scenes.

Children, have you heard the story,
Story great and almost gory,
Of the Princess of Virginia,
Of the lovely Poky Hunter?
How she saved the Captive White Man?
Listen now and I'll unfold it.
John Smith was the Captive White Man;
Poky Hunter, Indian Maiden,
And Virginia owned as chieftain
Powder Can, who savage people
Ruled with might and ruled with power.
Softly now the curtain rises:
See the scene laid in the forest,
Where for many moons, I'm thinking,
That fair scene will keep on lying.
Through the forest comes the North Wind,
Shakes the trees and makes them wiggle,
Wiggle now the stately Pine Tree,
Wiggle too Elm, Plum and Apple.
Lo, where in the highest heavens,
Mounts the Sun and casts its bright rays;
Hear the brook, so sweetly gurgling,
Babbling, prattling through the forest.
See the squirrels gently sporting,
Gathering nuts to safely store them.
Comprehend the Situation,
Calm, serene and full of beauty.
But the restless Wind comes sweeping,
Sweeping ever o'er the fair scene.

Now the hero, Captain John Smith,
Comes a-stalking through the forest,
Danger all about is lurking,
Hovering in obscurest places.
And Chief Powder Can, the Mighty,
In his might he comes a-walking,
Calmly steps upon the fair Scene,
While he views the situation.
Smith, he stands in all his manhood,
Meets the red man's gaze of anger,
Watches while he shows his warrant;
Yet the restless Wind comes sweeping,
Shakes each tree that fills the forest,
There's the block of execution
That the noble Smith is led to.
Hold your tears, stop all that weeping!
Fate, it ain't a-going to hurt him.
Now our darling Poky Hunter,
Smirking, gabbling, trotting, trips in.
Hark, the beauteous brook a-gurgling,
As it babbles through the forest.
Watch our darling mincing onward,
Sweeping obstacles before her.
Smith, he sees our blessed darling,
Fastens sad his eyes upon her.
But she wails and groans and shudders;
Hands her dad her manifesto. (If he goes, I go.)
Silence reigns; then through the forest
Breaks the mighty, rushing North Wind,
Shakes each tree and makes it totter.
Powder Can deep thoughts is thinking.
Shall he scalp him? Give him Poky?
Now his better thoughts prevailing,
He relents and kicks the bucket.
Smith he gives his heart to Poky,
Begs her be his darling wifey.

Enter quick the Holy Father,
Ties the knot while all the forest,
All the birds sing happy carols.
So you've heard the noble story
Of the Princess, Poky Hunter,
How she saved the captive White Man.
Now 'tis time to end the story.
Falls upon the Scene the Curtain.

—*Anonymous.*

100. Artistry.—(a) Divide the players into groups of from six to ten each. Provide for each group a large sheet of paper or a blackboard. Let the leader of each group announce the picture which the members of his group intend to draw. The guests in each group may be seated or stand in the order in which they will do their respective parts. At a given signal, one from each group goes forward and draws a part of the proposed picture. He returns quickly, delivering the chalk or crayon to the next player, and so on until all have made their contributions. Then a vote is taken to decide which is the best production.

(b) Let partners be chosen. Furnish each couple with a large piece of wrapping paper, at least 26 inches wide. Each couple, cooperatively, draws with colored crayons a picture of two persons (man and woman) without heads. Then, when all are ready, let each couple hold their picture in front of themselves so that their own heads supply the missing heads. A judge who has courage as well as artistic ability criticizes the productions and awards the prize.

CHAPTER VI

OUTDOOR GAMES

101. Streets and Alleys (sometimes called "Maze Tag").
102. Three Deep.
103. Black and White (sometimes called "Day and Night").
104. Western Potato Race.
105. Handkerchief Tag.
106. Back-to-Back Relay.
107. Rooster Fight.
108. Arch Ball.
109. Club-Hustle Relay.
110. Dodge Ball.
111. Last Couple Out.
112. Pop Ball.
113. Rabbit in a Hole.
114. Duck on a Rock.
115. Garden Scamp.
116. Fox and Geese.

For additional outdoor games, consult:

England, *Physical Education*, pages 98–129.
Bancroft, *Games*, pages 43–211.
Draper, *Games*, Part III, also "Racing Games for Picnics," p. 148.
Churchill, *A Practical Recreation Manual for Schools*, Chapter III.
La Porte, *A Handbook of Games and Programs for Church, School, and Home*, Chapters IX, X, XI.
Community Service, *Rural and Small Community Recreation*, Chapter IV. (Suggestions for the Organization of a Field Day and Play Picnic.)
University of Wisconsin, Circular 118, *Play Day in Rural Schools*. 5 cents.
Playground and Recreation Association, No. 168, Twelve Good Games. 10 cents.

CHAPTER VI

OUTDOOR GAMES

101. Streets and Alleys.—(Sometimes called "Maze Tag.") The players are arranged in columns, there being as many players in each column as there are columns, thus forming a square. The lines must be straight both ways. All players face the leader and join hands with their neighbors. At a signal from the leader the players drop hands and make a quick quarter turn to the right, immediately joining hands with their new neighbors. At another signal the players again drop hands and make a quick quarter turn to the right, again joining hands with their new neighbors. After the players have become familiar with these positions the game can begin.

Two players are chosen. One tries to tag the other, the one who is pursued running up and down among the "streets" and "alleys." Neither pursuer nor pursued can break through the lines that are formed by the other players. The leader gives his signal to change from "streets" to "alleys" at just those critical moments when it will be most embarrassing to the pursuer or of greatest relief to the one being pursued. When the pursued has been tagged these two players are replaced from those who are standing in the ranks, the vacancies thus created being filled in by those who have been active.

102. Three Deep.—This game can be played by from twenty to forty players. Two players are selected to be the pursuer and pursued. All other players form

a double circle facing inward. Each circle is composed of an equal number of players with each player in the outer circle standing directly behind the corresponding player in the inner circle. The two who have been selected take their places outside of the circle and on opposite sides. At a signal the pursuer tries to tag the pursued. The latter may save himself at any time by stopping in front of any player of the inner circle. This makes *three deep*. Whenever this happens the third or outside player instantly becomes the pursued. If tagged, he becomes the pursuer, trying to tag the one who has just tagged him. The one who is being pursued can run in and out among the players who compose the double circle.

103. Black and White.—(Sometimes called "Day and Night.") Two goal lines are marked off on the ground twenty-five feet apart. Another line is drawn midway between and parallel to them. (If the game is played as an active indoor game, the walls of the room can be the goal lines. All that is needed is to draw a line midway between them.) The players are divided into equal teams by two captains. The teams form in line on opposite sides of the middle line and about three or four feet apart. One team is called the *Whites* and the other team, the *Blacks*. A block of wood with six or more sides, half of which are black and half of which are white, or a disk with one side painted white and the other black is rolled by the leader up to the point near the place where the captains are standing, facing each other. If the black side is up, the captain of the *Blacks* (or *Night*) calls out loudly "*Black!*" At this signal the members of his team try to tag the opposing members of the *Whites* (or *Day*) before the latter reach their goal line. If the white

side is up the *Whites* at the signal from their captain chase the *Blacks*. Players who are caught either join the players of the opposing team or each team may be given one point for each player tagged by that team. In the latter case the players remain on their respective sides until the end of the game. The captains decide how many points shall make a game.

104. Western Potato Race.—The players are divided into two teams, each team choosing a representative. The course is marked off, the goals being set twenty-five yards apart. An empty box or basket is placed for each runner at both goals. Each box or basket at one end contains ten potatoes. Each runner is provided with a sharp pointed stick and takes his place beside the empty box. At a given signal each of the two runners runs to his respective box at the opposite goal, and spears a potato on his stick. Returning he places it in the empty box. He is not allowed to touch the potato with his hand. If the potato drops off his stick he must spear it again, bringing it in on his stick. The winner is the one finishing first, with all potatoes transferred to the box from which he started. This game, modified somewhat, is played by cowboys on horseback.

105. Handkerchief Tag.—The players are divided into two groups. The captain of each group numbers the players on his team so that each matches in ability to run and dodge the player on the opposite team having the corresponding number. A handkerchief is placed on the ground an equal distance between the two groups. At a signal from the leader, number one from each team runs to the handkerchief and watches for a chance to snatch it and return it to his goal line before being tagged by the opposing player. Neither can be tagged

unless the handkerchief is in his possession. Inexperienced players usually snatch the handkerchief too quickly. Experienced players maneuver for advantageous positions. If the players take too long in maneuvering, however, the leader may call time. They must then return to their places, after which the next numbers are put in play. The player who gets to his own place with the handkerchief without being tagged, scores five points for his side. If he is tagged, three points are scored for the side of the player who tagged him.

106. Back to Back Relay.—Mark off two parallel lines not more than sixty feet apart. Two or more teams of equal numbers line up in relay formation behind one of the lines. The contestants run in pairs with their backs to each other and with their arms locked. At a signal the first pair on each team runs to the goal line and returns to the starting line to tag the second pair, which runs and returns to tag the third pair, and so on. The player who leads while the pair is running to the goal line must follow on the return to the starting line. The winning team is the team whose last pair first crosses the starting line.

107. Rooster Fight.—A circle seven feet in diameter is drawn. Two players take their places within the circle. Each folds his arms, balances on one foot, and hopping about, tries to displace the other by shouldering. A better position is to grasp the ankle of the left leg with the right hand behind the body and the left hand clasping the right arm firmly at the bent elbow. If a player is knocked out of the circle, or if he touches the raised foot to the ground, or if he unfolds his arms to retain his balance, he loses. For team contests each captain chooses one player for each round. Each player who wins scores one point for his team. When all have

had their turns, the team with the largest total of points wins.

108. Arch Ball.—The players are divided into two or more teams of equal numbers. Each team stands in single file, with the players about two feet apart. The first player of each team has a ball, which he passes (over his head) to the second player, who passes it to the third player, over his head, and so on. (If desired, every other player may pass it between his legs rather than over his head.) If a player drops the ball, he must pick it up, and he must return to his position in line, before passing it to the next player. When the last one in line receives the ball, he carries it to the front of the line, takes his place there, and passes it back again. The winning team is the team whose leader first gets back to the front of the line.

109. Club-Hustle Relay.—Two or more teams of equal numbers line up in relay formation. The first player of each team has an Indian club. (Other objects that can be easily handled may be substituted.) The players stand in a straddle. At the signal to start, the first man passes the Indian club (between his legs) to the second man, who passes it to the third man, and so on. The last man in line takes the club to the head of the line and passes it back as before. The winning team is the team whose last man, returning to the head of the line, gives the club to the first player, who stands it on the floor in front of the line.

110. Dodge Ball.—The players are divided into two equal groups. One group forms a circle—the larger the circle, the greater the sport of the game. The other group stands within the circle. The players try to hit the center players with a basketball or with a volley ball. The center players try to evade this by *dodging*.

They may jump, stoop, step aside, or resort to any means of dodging except leaving the ring. Any player hit joins the circle players. The last player left within the circle is the winner. The groups (as originally divided) change places for the next game, the center players becoming circle players and the circle players going to the center. The center players do not pick up the ball and throw it back. If two center players are hit by one throw of the ball, the first one hit leaves the center. The game may be made livelier by using more than one ball.

111. **Last Couple Out.**—An odd number of players is required for this game. One player is the *catcher*, who stands at one end of the playground with his back to the other players. The other players stand in couples in a double line behind the catcher, facing in the same direction. When the catcher calls, "Last couple out!" the last pair in the line runs toward the front (one at the right and one at the left of the double line), and they try to join hands in front of the catcher. The catcher must keep his eyes toward the front and may not chase the players until they are in line with him. The catcher may not turn his head to see when or whence the runners are coming. The runners may vary the method of their approach, sometimes circling far out beyond him on either side, or one of them doing this and the other running in close toward the lines. If the catcher catches one of the players before that player joins hands with his partner, the catcher and the one caught form a couple and take their places at the head of the line, which should move backward one pace to make room for them, and the other player of the running couple becomes catcher. If the two partners join hands, they take a place at the head of the

line and the same catcher remains catcher until he can get a partner.

112. Pop Ball.—The players stand in two lines facing each other. A soft indoor baseball is used. The leader or one of the players rolls the ball between the two lines of players. The player nearest the ball when it stops must run to a base, which has been marked on the playground, while the other players may *pop* (hit) him with the ball. When the player reaches the base, he is safe, and the game continues as before. The players in line are not allowed to move until the ball has come to a dead stop.

113. Rabbit in a Hole.—Each player is provided with a stick about three feet long. All players except one stand in a circle, with about four feet between each two players so they may move freely. Each player digs a small hole in which he puts the end of his stick. In the center of the circle a large *hole* is dug for the *rabbit*, represented by an indoor baseball, by a volley ball, or by a tin can. The odd player tries (1) to get the rabbit into the center hole with his stick, which all of the other players try to prevent, and (2) the odd player tries to be released from his position by placing the end of his stick in one of the small holes belonging to one of the circle players, which he can do only when the player in question has his own stick out of it. The game starts by all of the players putting their sticks in the center hole under the rabbit. They count, "One, two, three!" and, on the last word, all lift the rabbit out of the hole with their sticks and then rush for the small holes, each player placing the end of his stick in a hole. As there is one less hole than the number of players, the player who is left out becomes the odd player and must try to get the rabbit into

the hole. The circle players try to prevent the rabbit from getting into the hole by blocking its passage with their sticks. They may neither kick it nor play upon it in any other way. The players in the circle may leave their places at any time to block the passage of the rabbit; but this is a dangerous thing to do because the odd player may at any moment place his stick in one of the vacant holes. The circle players may drive the rabbit away from the circle when they have an opportunity. The players may change holes at their convenience, if they can do so without the center player getting his stick into one of the holes. The odd player wins when he gets the rabbit into the center hole, and the game starts over again. The center player may also try to cause the rabbit to strike one of the circle players, but he can do this only by batting or by rolling the rabbit with his stick. A player who is struck by the rabbit becomes the center player.

114. Duck on a Rock.—Each player has a stone (called a duck) about the size of a baseball. A large rock or a post is chosen as the *duck rock*. About twenty-five feet from it a throwing line is drawn. All of the players throw their ducks at the duck rock from the throwing line. The one whose duck falls farthest from the rock becomes the first guard. The guard places his duck on the duck rock and stands near by to guard it. The other players stand behind the throwing line and take turns in throwing at the guard's duck on the rock with their stones, trying to knock it from the rock. After each throw a player must recover his own duck and run back beyond the throwing line. If he is tagged by the guard while trying to do this, he must change places with the guard. The guard may tag him at any time after he leaves the throwing line, unless

he stands with his foot on his own duck where it first fell. He may stand in this way as long as is necessary, awaiting an opportunity to run home. But the moment he lifts his duck from the ground, or the moment he takes his foot from it, he may be tagged by the guard. Having once lifted his duck to run home with it, or having raised his foot, a player may neither return the rock to the ground nor replace his foot. The guard may not tag a player unless his own duck is on the rock. If his own duck has been knocked off the rock, he must replace it before he chases the thrower. This replacing gives the thrower an opportunity to recover his own duck and to run home. Each thrower may have to wait either at a safe distance or with his foot on his own duck (if he can reach it in safety) until some other thrower has displaced the duck on the rock, and so engaged the time and the attention of the guard. Several players may thus be waiting at once to recover their ducks, some of them near the duck rock and others at a distance. Any player tagged by the guard must change places with him, placing his own duck on the rock. When the guard has tagged a player, he must quickly recover his duck and run for the throwing line, as he may be tagged as soon as the new guard has placed his duck on the rock. A stone which falls near the duck rock without displacing the duck may prove disastrous to the thrower. If a stone falls within a hand span (the distance from finger tip to thumb) of the rock without knocking off the duck, the guard may challenge the thrower by shouting, "Span!" whereupon he proceeds to measure with his hand the distance between the duck rock and the stone. If the distance is as he surmises, the thrower of the stone has to change places with him. A tin can, a block of wood, or any

other object which will support the duck, raising it a few inches from the ground, may be used for the rock.

115. Garden Scamp.—All of the players except two join hands to form a circle, the inclosure serving as the *garden*. Within the circle one of the odd players who is chosen to be the *scamp* takes his place. The other odd player, the *gardener*, moves round outside. The gardener calls to the scamp, "Who let you in my garden?" and the scamp answers, "No one!" whereupon the scamp starts to run away, the gardener chasing him. The gardener must take the same path followed by the scamp in and out under the arms of the players, who must lift their hands to let them pass. The gardener must go through all the movements of the scamp, who may "leapfrog" over any player in the circle, turn somersaults, crawl between the legs of a circle player, double unexpectedly on his path, circle round one of the players, or resort to any other means of making the chase difficult. If the scamp is caught, he becomes gardener, and the gardener joins the circle. The new gardener chooses a new scamp. If the gardener fails to follow in the exact path of the scamp, or to perform one of the antics of the scamp he at once drops out of the game, and the scamp chooses a new gardener.

116. Fox and Geese.—(A very active game.) Divide the players into lines of fifteen or more. One extra player for each line faces their line, while the other players clasp their hands around the waists of the players in front. The extra player tries to tag the last one in line, while the first player in each line tries to keep facing the chaser all the time. When the chaser succeeds in tagging the last player he goes to the end of the line and the first player in the line becomes chaser.

CHAPTER VII

PENCIL AND PAPER GAMES

117. Magazine Editor.
118. Telegrams.
119. Sculptured Figures.
120. State Directory.
121. Penny Wise.
122. Newspaper.
123. Extempore Lecture Contest.
124. Progressive Poetry.
125. Mirror Tracing.
126. The Story Told.
127. Spring Millinery.
128. Baby Picture Show.
129. Victrola Contest.
130. "Pat"ent Questions.

For additional games of this type see:

Geister, *Ice-Breakers*, page 103.
Dennison Manufacturing Company—*Bogie Book*, *Party Book*, and *Christmas Book*.
La Porte, *A Handbook of Games and Programs for Church, School, and Home*, Chapter IV (continued).
Wolcott, *The Book of Games and Parties*, page 24.
Community Service, *What Can We Do?* pages 18–20.
Bancroft, *Games*, pages 224–242.

CHAPTER VII

PENCIL AND PAPER GAMES

117. Magazine Editor.—The players are divided into two groups, one standing inside the circle and in front of seated group. The latter are given pencils and slips of paper with topics written on them such as, "Most embarrassing situation," "Best joke," "Worst accident," "Most pleasing compliment," "Greatest ambition," "Earliest memory," "Strongest aversion," etc. At a signal from the leader, all the standing players are asked to talk to the players seated in front of them on the topics indicated on the paper. Another signal is given by the leader and each standing player moves one player to the left, immediately starting to talk about the new subject. After each "editor" has listened to the stories of each of the "reporters" a vote is taken among all the editors indicating the three best "reporters." The reporters are then asked to tell their prize stories to the entire group.

118. Telegrams.—The players are provided with pencils and telegram blanks. Each blank has been prepared in the following way: At the beginning of each of the first eleven word spaces a letter has been inserted. Each player is asked to write a telegram making use of these letters as the first letters in each of the eleven words. After the telegrams have been written they are passed to the right and each player reads his neighbor's telegram.

If the party is given in honor of anyone, the letters

used should spell this person's name. Or if it is a special occasion party the name of the day, such as Thanksgiving, Christmas, etc., may be similarly used.

119. Sculptured Figures.—Provide each guest with one stick of paraffin gum, a small card, and a wooden toothpick. Each guest after having chewed the gum places it on the card and fashions it into a figure representing a beast, bird, or reptile. (Any requests for a second stick of gum should be positively denied unless the gum is to be used for sculptural purposes.)

120. State Directory.—Provide each guest with a pencil and paper. Ask each one to answer the following questions by using only abbreviations of the names of States:

1. Which State would Noah prefer? Ark.
2. Which State do criminals inhabit? Penn.
3. Which one is preferred by Catholics? Mass.
4. Which is the most egotistical one? Me.
5. Which one do Mohammedans prefer? Ala.
6. Which one is "as good as a mile"? Miss.
7. Which State is not for the untidy? Wash.
8. Which is father of all the States? Pa.
9. Which is the decimal State? Tenn.
10. Which is the State of astonishment? O.
11. Which State is sought by miners? Ore.
12. Which is the most unhealthy State? Ill.
13. Which State is the most useful in haying time? Mo.
14. Which is the State to cure the sick? Md.
15. Where is there no such word as "fail"? Kan.

121. Penny Wise.—Each player is provided with a Lincoln penny, paper and pencil. On the paper beforehand or to dictation are written the following requirements, of course, without the answers. The player

who has the largest number of correct answers keeps his penny. The answers must be found on the penny.

The name of a song (America).
A privilege (Liberty).
A small animal (Hare, hair).
A part of Indian corn (Ear).
A part of a hill (Brow).
Something denoting self (Eye, I).
Part of a door (Locks) (of hair).
A foreign fruit (Date).
What ships sail on (Sea, C).
A perfume (Scent, cent).
A Chinese beverage (Tea, T).
A term of marriage (United States).
A weapon of war (Arrow).
An act of protection (Shield).
A gallant (Beau, Bow).
A punishment (Stripes).
Part of a plant (Leaf).
A piece of jewelry (Ring).
A nut (Acorn).
A musical term (Bar).
An occupation (Milling).
Trimming for a hat (Feather).
A religious edifice (Temple).
A messenger (One sent, one cent).
A method of voting (Ayes and noes, Eyes and nose).
A spring flower (Tulips, Two lips).
Comfort (Ease, e e).
An ancient honor (Wreath).

122. Newspaper.—(Best for small group.) Players are given paper and pencils with the following requirements:

1. Write Yes or No.

2. State a gentleman's name.
3. Give a number.
4. Length of time.
5. A color.
6. A color.
7. Yes or No.
8. A shape.
9. A measure.
10. A sum of money.
11. A virtue.
12. A profession.
13. Yes or No.
14. State a time.

Each player is asked to write the fourteen things above and pass the paper to the neighbor on the right. The director then asks the following questions and each player in turn gives the answers on his paper:

1. Have you a lover?
2. What is his name?
3. How old is he?
4. How long have you known him?
5. What color is his hair?
6. What color are his eyes?
7. Is he handsome?
8. What shape is his nose?
9. What size is his mouth?
10. What is his fortune?
11. What is his chief virtue?
12. What is his profession?
13. Will the marriage be a happy one?
14. When will you be married?

123. Extempore Lecture Contest.—Players are divided into groups, one standing inside the circle, in front of seated group. The standing players are each given a

different topic written on a small slip. The seated players are given pencil and paper. At a signal by the director, all the standing players are asked to talk to the players seated in front of them on the topic given on their slips. At a command from the director, each standing player hands his slip to the one to whom he has been lecturing, moves one player to the left, and starts talking on the new topic indicated on the slip handed to him by the seated player before whom he stands. After eight or ten changes the director asks the seated players to vote on the best conversationalist. During the talking they should write down the name and topic of each player.

124. Progressive Poetry.—Each player is given paper and pencil and asked to write an original line of poetry. He folds over this one and tells his neighbor on the right the last word of the line. The neighbor adds a second line to rime with the first. This is folded over and passed to the next player, after having told the last word of the last line. When the poems have been around the circle each person reads aloud the complete poem. It is better not to carry this out too far.

125. Mirror Tracing.—Draw the figure of a star on a card. Lay the card on a table and hold a hand mirror so that the star will be seen clearly reflected in it. Hold a piece of cardboard or other material between the eyes and the star so that it is impossible to see it except as it is reflected in the mirror. Take a pencil and trace the star.

Take a blank piece of paper and a hand mirror. While looking in the mirror, write your name so that it looks in the mirror like ordinary handwriting.

126. The Story Told.—A box in the center of the table is filled with slips of paper. On each paper is the

title of a well-known rime or story, as *Little Miss Muffet, Little Red Riding Hood, The Three Bears, Old Mother Hubbard.* A package of blank cards, pencils, and a box of colored crayons are on the table. Each guest draws out a slip, the first one touched. He writes the name of the story on the card and illustrates it. All work until the whistle blows, when the three judges decide on the best two illustrations.

127. Spring Millinery.—Provide plenty of crepe paper in several colors, with scissors, a pot of paste and thread with needles. When the signal is given each man makes a fancy hat for his lady and puts it on her. Judges are appointed who review the fashion show (while soft music is being played on the piano) and award the prizes.

128. Baby Picture Show.—Instruct each guest to bring to the social a baby picture of himself. If necessary, number these so that they can be easily identified. As the guests hand them in, number them, setting opposite each number the name of the person. Later in the evening, provide the guests with pencil and paper. Pass the baby pictures and have them identified—each guest writing down the number of the picture and the person whom he thinks it resembles. Read the correct list while the guests compare their own.

129. Victrola Contest.—Play standard selections on the victrola, asking the players to write down on slips of paper as many as they can identify—both composer and name of selection.

130. "Pat"-ent Questions.[1]—Give each guest a pencil and paper, asking them to describe in one word "Pat" playing the following roles:

1. Pat fighting for his country (patriotic).

[1] Adapted from Harbin, *Phunology*, p. 44.

2. Pat entertaining the baby (pat-a-cake).
3. Pat mending his clothes (patching).
4. Pat grown haughty and of noble birth (patrician).
5. Pat securing protection from the government (patent).
6. Pat making a sofa-pillow (patch work).
7. Pat as father (paternal).
8. Pat saying his prayers (pater noster).
9. Pat acting as sentinel (patrol).
10. Pat acting as benefactor (patron).
11. Pat buying food of the neighborhood grocer (patronize).
12. Pat imitating a model (pattern).
13. Pat grown venerable with age (patriarch).

CHAPTER VIII

SONGS

131. Style All the While.
132. Prairie Flower.
133. You're a Friend of Mine.
134. Old MacDonald Had a Farm.
135. It Isn't Any Trouble.
136. Howdy Do?
137. To-day Is Monday.
138. Ain't What It Used to Be.
139. The Worst Is Yet to Come.
140. Old Maid.
141. Shine To-night.
142. The Last Rose of Summer.
143. What Makes Moo Cow Moo?
144. Rheumatiz.
145. Song of the States.
146. Why Don't It Rain on Me?
147. Row, Row Your Boat.
148. John Brown's Baby.
149. Siamese National Air.

For additional songs consult:

Hinds, Hayden, and Eldridge, *The Most Popular College Songs*.

Harbin, *Phunology*, Chapter XXIII (Epworth League and Pep Songs).

Boy Scouts Song Book, C. C. Richard & Co., Boston, Mass.

La Porte, *A Handbook of Games and Programs for Church, School, and Home*, Chapter VIII, p. 88.

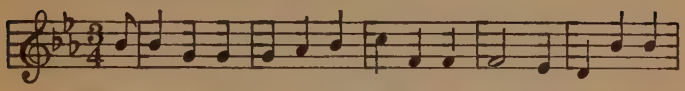
Songs for the Rotary Club (Fourth Edition), International Association of Rotary Clubs, Chicago.

Schiebe, *Book of Camp Songs*, Boy Scouts, Elks Building, Minneapolis.

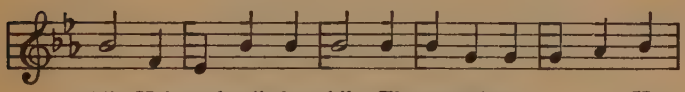
CHAPTER VIII

SONGS

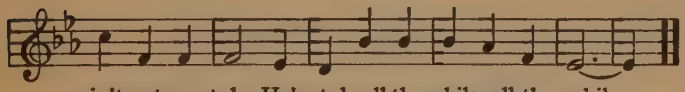
131. Style all the While!—



They say that ----- He ain't got no style, He's style all the

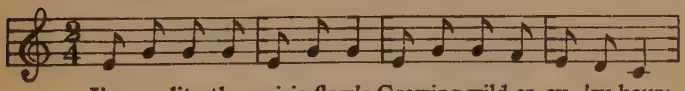


while, He's style all the while; They say that ------- He

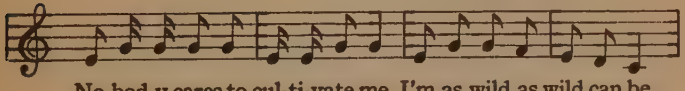


ain't got no style, He's style all the while, all the while.

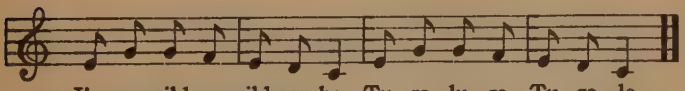
132. Prairie Flower.—



I'm a lit - tle prairie flow'r Growing wild-er ev - 'ry hour;



No-bod-y cares to cul-ti-vate me, I'm as wild as wild can be,



I'm as wild as wild can be, Tu - ra - lu - ra, Tu - ra - le.

PRAIRIE FLOWER

2. I'm a little prairie flower
Growing wilder every hour.
—— cultivated me.
I'm as tame as tame can be
I'm as tame as tame can be
Tu-ra-lu-ra, Tu-ra-le.

3. I'm a little wrinkled prune—
May get stewed and very soon.
If I do, you look and see
I'm as leathery as can be
I'm as leathery as can be
Tu-ra-lu-ra, Tu-ra-le.

133. You're a Friend of Mine.—

Hello ——, you're a friend of mine,
Hello ——, you're a friend of mine,
With your hands in your pocket,
And your little chain and locket,
Hello ——, you're a friend of mine,
And he lives down in our alley.

134. Old MacDonald Had a Farm.—

Old MacDonald had a farm, ee-igh, ee-igh oh!
And on that farm he had some chicks, ee-igh, ee-igh, oh!
With a chick-chick here,
A chick-chick there;
Here a chick, there a chick,
Everywhere a chick-chick,
Old MacDonald had a farm, ee-igh, ee-igh, oh!

Old MacDonald had a farm, ee-igh, ee-igh oh!
And on that farm he had some geese, ee-igh, ee-igh, oh!
With a quack-quack here,
A quack-quack there,
Here a quack, there a quack,
Everywhere a quack-quack,
A chick-chick here,
A chick-chick there,
Here a chick, there a chick,
Everywhere a chick-chick,
Old MacDonald had a farm, ee-igh, ee-igh, oh!

(Continue to build, adding and repeating as indicated in the second verse, with:)

Turkeys—Gobble-gobble.
Pigs—Oink-oink.
Ford—Rattle-rattle.
Girls—Giggle-giggle.

135. It Isn't Any Trouble.—

(Tune, "Battle Hymn of the Republic.")

It isn't any trouble just to s-m-i-l-e,
It isn't any trouble just to s-m-i-l-e,
If you smile when you're in trouble,
It will vanish like a bubble,
If you only take the trouble just to s-m-i-l-e.

(Second verse)

It isn't any trouble just to g-r-i-n, grin.

(Third verse)

It isn't any trouble just to g-i-gig-l-e.

(Fourth verse)

It isn't any trouble just to l-a-u-g-h.

(Fifth verse)

It isn't any trouble just to ha-haha-haha.

136. Howdy Do?—

Howdy do ——? Howdy do?
Is there anything that we can do for you?
We'll do the best we can,
Stand by you to a man.
Howdy do ——? Howdy do?

137. To-day is Monday.—

1. To-day is Monday, to-day is Monday;
Monday's bread and butter.
All you hearty eaters, we wish the same for you.

2. To-day is Tuesday, to-day is Tuesday;
Tuesday's roast beef,
Monday's bread and butter.
All you hearty eaters, we wish the same for you.

3. To-day is Wednesday, to-day is Wednesday;
Wednesday's soo-ooo-oop (draw out in high falsetto)
Tuesday's roast beef,
Monday's bread and butter.
All you hearty eaters, we wish the same for you.

4. To-day is Thursday, to-day is Thursday;
Thursday's string beans,
Etc. (each time repeat back to Monday).

5. To-day is Friday, to-day is Friday;
Friday's fish, etc.

6. To-day is Saturday, to-day is Saturday;
Saturday's pay day, etc.

7. To-day is Sunday, to-day is Sunday;
Sunday's Church, etc.

138. Ain't What It Used to Be.—

(Tune, "Old Gray Mare.")

1. ——— it ain't what it used to be,
Ain't what it used to be,
Ain't what it used to be,
——— it ain't what it used to be,
Twenty-five years ago.

Chorus:

Twenty-five years ago,
Twenty-five years ago,
——— it ain't what it used to be,
Twenty-five years ago.

2. ——— it ain't what it's going to be,
Ain't what it's going to be, etc.

3. ——— is all that it's going to be,
Is all that it's going to be, etc.

4. ——— is more than it ought to be,
Is more than it ought to be, etc.

(Insert local hits, names of persons, etc.)

Another version is as follows:

"Here we sit like birds in the wilderness,
Birds in the wilderness,
Birds in the wilderness,
Here we sit like birds in the wilderness
Waiting for — — to begin."

139. The Worst Is Yet to Come.—

(Tune, "Farmer in the Dell.")

The worst is yet to come,
The worst is yet to come,
Cheer up, cheer up, ye braves, cheer up,
The worst is yet to come.

(For the third line, substitute any local hit.)

140. Old Maid.—

(Tune, "Tipperary.")

It's a good thing to be an old maid,
It's the best thing I know.
It's a good thing to have your own way
Wherever you may go.
Good-bye toil and sorrow,
Farewell house work too,
It's a grand good thing to be an old maid
Our whole long life through.

141. Shine To-night.—

—— will shine to-night.
—— will shine.
—— will shine to-night.
—— will shine.
—— will shine to-night.
—— will shine.
When the sun goes down
And the moon goes up
—— will shine.

142. The Last Rose of Summer.—

Sung as a solo. During the singing of the song a girl

dressed in a flower costume (rose) appears opposite her and poses through the song.

143. What Makes Moo Cow Moo?—

1. What makes moo cow moo, boys,
What makes moo cow moo?
What makes moo cow moo, boys,
What makes moo cow moo, moo, moo, moo?
What makes moo cow moo, boys,
What makes moo cow moo?
I ask you again as a personal friend,
What makes moo cow moo?

Answer:

Moo makes moo cow moo, boys, etc.

2. What makes tanbark bark, boys,
What makes tanbark bark? etc.

Answer:

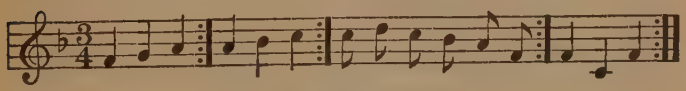
Bark makes tanbark bark, boys, etc.

3. What makes a Parker park, boys,
What makes a Parker park?

Answer:

Out of gasoline, boys, etc.

144. Rheumatiz.—(to be sung as a round).

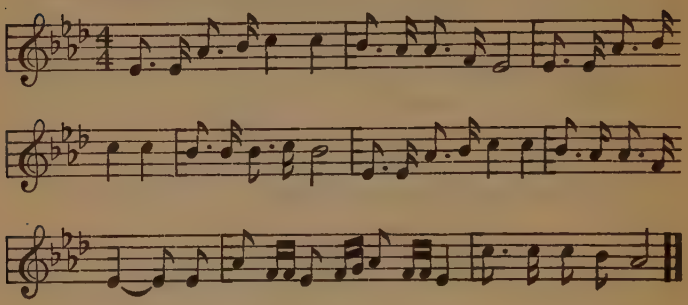


RHEUMATIZ

Rheumatiz, rheumatiz,
How it pains, how it pains.

Up and down the sistum,
Up and down the sistum,
When it rains, when it rains.

145. Song of the States.—



What did Tenn e see, boys, what did Tenn e see?
What did Tenn e see, boys, what did Tenn e see?
What did Tenn e see, boys, what did Tenn e see?
I ask you again as a personal friend,
What did Tennesee?

She saw what Arkan saw, boys, she saw what Arkan saw,
She saw what Arkan saw, boys, she saw what Arkan saw,
I tell you again as a personal friend,
She saw what Arkan saw.

What did Della wear, etc.
She wore a New Jersey, etc.

How did Wiscon sin, etc.
She stole a New brass key, etc.

Where did Ida ho, etc.
She hoed in Mary land, etc.

What does Io wa, etc.
She weighs a Washing ton, etc.

What did Massa chew, etc.
She chewed some Colora do, etc.

Where has Ore gone, etc.
She's taking Okla homa, etc. or
I don't know, A'll aska, etc. or
She's sailing on the Maine, etc.

What did Connecti cut, etc.
She cut some Mississi pie, etc.

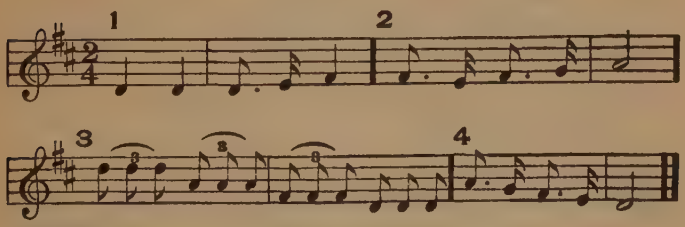
146. Why Don't It Rain on Me?—

(Tune, A dreary monotone)

Why don't it rain on me, mother? Why don't it rain on me?
Rain makes the flowers and trees pretty. *Why* don't it rain on me?

147. Row, Row, Row Your Boat. (Boy Scout version.[1])—

(Round)



[1] Used by permission of C. C. Birchard & Company, Boston, publishers of the *Boy Scout Song Book.*

1. Row, row, row your boat, Gently down the stream;
Merrily, merrily, merrily, merrily, Life is but a dream.

2. Hoe, hoe, hoe your row, Thro the summer heat;
Merrily do your bit, Cheerily stick to it, Raising beans and wheat.

3. Save, save, save the wheat, Meat and sugar too;
Corn and potatoes and rice and tomatoes are Mighty good for you.

148. John Brown's Baby.—

(Tune, "John Brown's Body")

1. John Brown's baby had a cold upon its chest,
John Brown's baby had a cold upon its chest,
John Brown's baby had a cold upon its chest,
And they rubbed it with camphorated oil.

2. Omit the word "baby" and rock an imaginary baby.

3. Omit "baby" and "cold," a sneeze pantomiming the cold.

4. Omit "baby," "cold" and "chest," the last being pantomimed by a hearty slap on one's chest.

5. The next word to be omitted is "rubbed," and one's chest is rubbed.

6. Lastly, omit "camphorated oil," each one pinching his nose as decidedly indicative of his feelings toward the oil.

149. Siamese National Air.—

(Tune, "America ')

O wha ta goo Siam,
O wha ta goo Siam,
O wha ta goo Siam, etc.

(Sung slowly at first and then rapidly.)

CHAPTER IX

"TURIS" GAMES

150. Norwegian Mountain March.
151. Indian Sun Dance.
152. The Flowers that Bloom in the Spring.
153. The Shoemaker.
154. Weave the Wadmal.

The word "Turis" is made up of letters that signify: "T"raining for "S"ervice, "U" (you) and "I," with "R" for rhythm, in the center. The games included in this list are intended to be suggestive of the excellent values found in the primitive or very early rhythmic games found in practically every nationality. The rhythmic appeal is direct and simple. The games are entirely free from the objectionable features found in modern dances. Source materials of this kind may be found in the following volumes:

England, *Physical Education.*

Pedersen and Boyd, *Folk Games and Gymnastic Play*, Saul Brothers, 626 Federal Street, Chicago, Ill.

———*Folk Games of Denmark and Sweden*, Saul Brothers.

Brown and Boyd, *Old English and American Games*, Saul Brothers.

Spaeček and Boyd, *Folk Dances of Bohemia and Moravia*, Saul Brothers.

Bovbjerg, *Danish Folk Dances*, Chicago School of Civics and Philanthropy, Chicago.

Van Cleve, *Folk Dances for Young People*, Milton Bradley Company, Springfield.

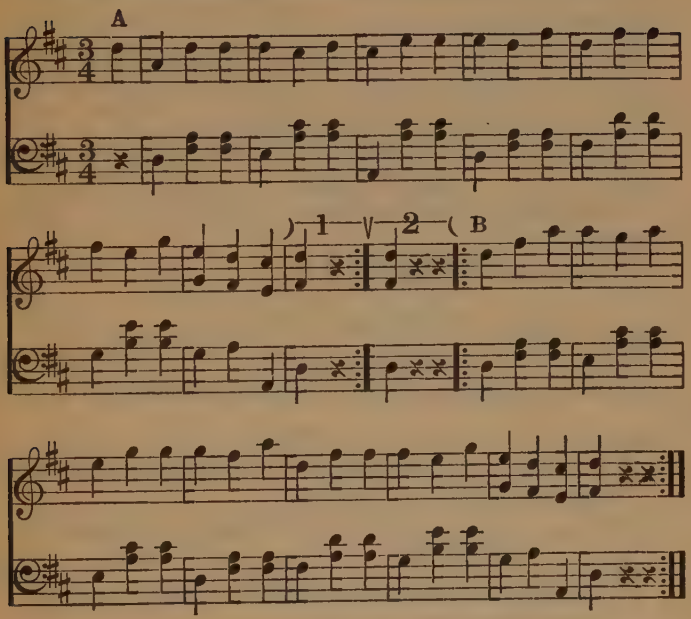
Burchenal, *Folk-Dances and Singing Games*. Schirmer, Boston.

Not all of the material included in the above is suited to the needs of church recreational programs, but the director will have little difficulty in discriminating between what is usable and that which is inappropriate.

CHAPTER IX

"TURIS" GAMES

150. Norwegian Mountain March.—



NORWEGIAN MOUNTAIN MARCH

Each measure of the music is counted "One, Two, Three."

The players form in sets of three each. The players in each set are numbered one, two, three. The small sets form a large circle. Number one of each set has

one handkerchief in each hand. Number two and number three (with proximate hands joined) stand behind number one, each holding a handkerchief in free hand. All players face forward in large circle.

(*a*) With catch step, sets move round big circle from left to right. (Sixteen measures.)

(*b*) With stamp on first note, number one of each set marches backward under uplifted arms of number two and number three. Number two, without releasing hand of number three, marches across and goes under right arm of number one, number three turns round to left under right arm of number one, and number one turns about to right under own right arm. (Eight measures.)

(*c*) Repeat b, omitting stamp on first note. (Eight measures.)

(*d*) Repeat a, b, and c.

151. Indian Sun Dance.—Music, any 4—4 Indian rhythm (such as the Sun Dance, by Lea Freedman, M. Witmark & Sons, 144 West 37th Street, New York).

(*a*) Circle formation face to left.
Indian step (step hop, step hop, keeping feet close to the ground) 32 steps.

(*b*) Same step facing center of circle and moving forward 4 steps.
Raise arms high, looking upward hold 4 counts.
Dance backward 4 steps.
Arms high and hold 4 counts.
Repeat 16 counts. Total, 32 counts.

(*c*) All face the sun 4 counts.
Raise arms slowly upward 4 counts.
Hold them there looking upward 4 counts.
Lower them slowly—at same time bending body 4 counts.

Resume natural position slowly 4 counts.
Repeat 16 counts. Total, 32 counts.
(*d*) Repeat the first step 32 counts.
Raise arms high, palms up toward the sun and leave stage walking slowly.

152. The Flowers that Bloom in the Spring.—(Gilbert and Sullivan.)

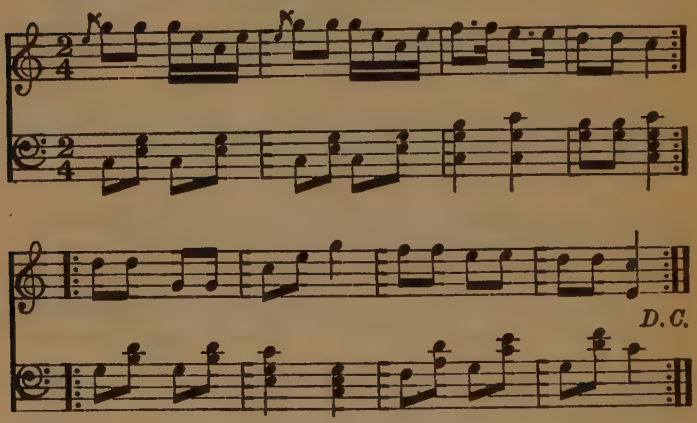
All sing:

1. "The flowers that bloom in the spring, tra la,
2. Breathe promise of merry sunshine.
3. As we merrily dance and sing tra la
4. We welcome the hope that they bring, tra la,
5. Of a summer of roses so fine,
6. Of a summer of roses so fine.
7. And that's what we mean when we say that a thing
8. Is welcome as flowers that bloom in the spring,
9. Tra la, la, la, Tra la, la, la
10. As we merrily dance and sing
11. Tra la, la, la, Tra, la, la, la
12. The flowers that bloom in the spring."

Game: Players form in a circle, man and girl alternating, facing the center and joining hands.
8 side steps around the circle to left—lines 1–2.
8 side steps around the circle to right—lines 3–4.
Girl goes under partner's arm—(4 steps)—line 5.
All go forward to center of circle—line 6.
All move outward (backward) again—line 7.
Men under their ladies' arms—line 8.
8 side steps around the circle to left—line 9.
Partners move in circle—line 10.
8 side steps around the circle to right—line 11.
Partners move in circle—line 12.
Girls remain in positions in the circle while men, stepping back of their partners, move one position to

the right. This gives everyone a new partner. Repeat the "Turis" game several times.—Adapted from *Fun for Everybody*, Community Service.

153. The Shoemaker.—



Each measure of the music is counted, "One, And, Two, And."

The players stand in a single circle, all facing the center and about eighteen inches apart.

(*a*) With hands clenched, held on a level with the elbow and shoulder high, roll one arm around the other rapidly. (One measure.) Roll arms in the opposite direction. (One measure.)

(*b*) Jerk elbows back twice. (One measure.)

(*c*) Hammer fists together three times. (One measure.)

(*d*) Repeat *a*, *b*, and *c*. (Four measures.)

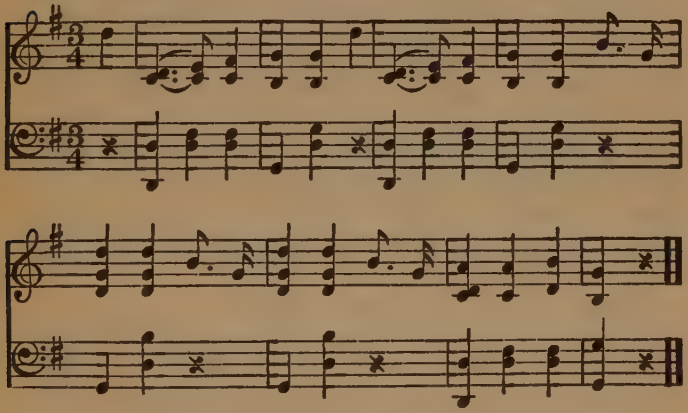
(*e*) Join hands in circle, run eight short steps, left. (Four measures.) Then eight steps, right. (Four measures.)

(*f*) Repeat *a* to *e* inclusive.

In order to add variety and interest, when repeating in *f*, substitute for *b* (jerk elbows back twice, one measure) hammering fists twice, first right hand on top and then the left. (One measure.)

The players should pretend that they are shoemakers. The movement in *a* is that of winding the thread; in *b*, it is pulling the thread tight, thus completing a stitch; in *c*, it is driving the peg.

154. Weave the Wadmal.—



Any number of couples stand in two lines about four feet apart, the girls on one side and the men on the other, facing each other. There are five parts to the game. The first is called the reel; second, weaving; third, darning; fourth, testing the cloth; and fifth, rolling the cloth.

The reel.—The head couple joins adjacent hands and runs down center toward the foot of the line twelve steps (bars 1 to 4). Each turns singly, joins hands with partner, and runs toward the head twelve steps

(bars 5 to 8). They turn as before and run half way toward the foot six steps, link right arms and turn six steps. The girl then runs to the foot of the men's line, the man to the head of the girls' line, and, linking left arms with the end player, they turn once round. They then run to the center, link right arms and turn once round, run to the second player, link left arms and turn once, and so on, turning each in turn until all have reeled. After turning the last player, they link right arms as before and turn, finishing with the girl on the man's right. They join adjacent hands and run from the head to the foot of the men's line and from the foot to the head of the girls' line, the girl running outside the lines and the man inside. When this couple begins running from head to foot of the lines, all drop in deep knee-bend position and clap. They remain in stooping position until the running couple has passed the last girl at the head of the line; then all rise and stop clapping. They continue, running down between the lines to the foot, where they stand.

Each couple in turn repeats the same.

Weaving.—All join both hands with partner with arms straight. Couple No. 1 pulls to the men's side three short running steps while couple No. 2 pulls to the girls' side the same, each coming back into the other's place with three short running steps. No. 3 couple begins weaving when No. 1 comes to weave with them. No. 1 now pulls to the girls' side and No. 3 to the men's side. Thus each couple begins to weave when No. 1 comes to weave with them; and once a couple has begun, they continue until they have gone to the head, to the foot, and back to own place. Whenever a couple reaches either head or foot place, they mark time on place until another comes to weave with them. This is usually

about three counts. When in head couple's place they must pull to the men's side; and when at the foot, they must pull in accordance with the coming couple. It will be noted that No. 1 couple will finish first; No. 2 second; and so on.

Darning.—Partners join both hands and use short running steps throughout.

No. 1 couple goes under the joined hands of No. 2, over No. 3, and so on, moving down the line going alternately under and over each couple in turn. All stand until couple No. 1 comes to them, then each begins, and continues until having reached the head, the foot, and own place. When in head place, all go under in starting toward the foot.

Testing the cloth.—All link adjacent arms with the player standing next to them in line, and the end players link arms. The head and foot couples immediately run vigorously toward each other while the side couples run backward, six steps, the sides then run forward, and the head and foot couples backward the same. Each runs forward four times, which leaves them in original places.

Rolling the cloth.—All join hands instead of linking arms and hold their hands close to the sides. The head man and girl do not join hands with each other. The girl stands in place while the man winds the line round her. When all are wound up, they stand while the girl runs under their joined hands, leads the line into a circle facing outward, and joins hands with her partner. They then run as rapidly as possible, trying to keep the line from breaking.

This running in a circle is testing the cloth again.

CHAPTER X

SPECIAL OCCASIONS

THE recreational program of the church should be planned for an entire year, keeping in mind the seasonal and other special occasions which are universally recognized. Practical suggestions for programs suited to each of the twelve months of the year will be found in Harbin, *Phunology;* Owen, *A Year of Recreation;* Wolcott, *The Book of Games and Parties for all Occasions;* Baker, *Indoor Games and Socials for Boys;* Gates, *Successful Socials.*

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For a complete bibliography, well organized, and with detailed description of each publication, it is recommended that the reader secure Knight and Williams, *Sources of Information on Play and Recreation*, Russell Sage Foundation, 130 East 22nd Street, New York City; 35 cents. Over 500 publications are included in this list.

La Porte, William R., *A Handbook of Games and Plays*, The Abingdon Press, New York. A handbook on social and recreational activities for church, school, and home.

Geister, Edna: *Ice-Breakers and the Ice-Breaker Herself*, George H. Doran Company, New York, 1921; 169 pages. A valuable collection of games and stunts for social occasions. A list of practical principles of recreational leadership reflecting much first hand experience.

Community Service, Inc.: *What Can We Do?* 32 pages; *Rural and Small Community Recreation;* 152 pages; *Pioneering for Play;* 61 pages; *Fun for Everybody;* 112 pages. The material contained in these little booklets reflects the wide experience and practical wisdom of many recreational leaders. One of the very best sources of materials and of workable plans. 1 Madison Avenue, New York City.

England, Frederick O.: *Physical Education*, Bureau of Education of the Government of the Philippine Islands, 1919; 374 pages. A manual for teachers with valuable suggestions concerning physical health and posture, relaxation exercises, games selected and organized according to the needs of children by grades. The technique of marching. Impromptu games, folk dances with music. Illustrated.

Owen, Ethel: *A Year of Recreation*, The Abingdon Press.

New York, 1920; 60 pages. Socials and parties arranged according to the months of the year.

Geister, Edna: *It Is to Laugh*, Doran, New York, 1922; 141 pages. A book of games and stunts intended to create healthy laughter. Many suggestions from Y. W. C. A. secretaries and delegates to recreational conferences. The material is unusually practical and wholesome.

Draper, George O.: *Games*, The Association Press, 1921; 148 pages. An excellent collection of games classified for use in school, social occasions, outdoors, special occasions. Much of the material was contributed by Y. M. C. A. directors.

Harbin, E. O.: *Phunology*, Lamar & Barton, Nashville, 1920; 303 pages. A collection of social and recreational programs for each month in the year. Also classified plans for various sorts of entertainments. A number of songs used in the Epworth League of the Methodist Episcopal Church, South.

Churchill, J. A.: *A Practical Recreation Manual for Schools*, Department of Education, State of Oregon, 1917; 118 pages, illustrated. A revision of an earlier manual used to guide and stimulate work on the playgrounds. Equipment of the playgrounds, plays and games that have been used successfully, programs for festivals, field meets, and special days.

Gates, Herbert W.: *Recreation and the Church*, University of Chicago Press, 1917; 187 pages. Practical suggestions for the director of social and recreational activities in the local church. An earnest statement of the responsibility of the church for the recreational life of its young people.

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People. Christian Board of Publication, Saint Louis, 1921; 139 pages. A compilation of plans and programs to be used in the Intermediate, Senior, and Young People's Departments of the graded church school. Service activities as well as recreational suggestions.

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